A STUDY OF MEXICAN LIFE AND CUSTOMS AS PORTRAYED IN JUVENILE FICTION PUBLISHED, 1936-1949

A THESIS

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BY

ALTOISE CHENAULT

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CHAPTER I

INTRODUCTION

Recent trends in juvenile fiction indicate that authors deem it increasingly necessary and important to publish literature with the purpost of acquainting children of this country with the life and customs of other peoples. There has been an increasing interest on the part of educators and leaders in promoting better intercultural relations between this nation and others, and it is the theory of many that this desirable relationship can develop only as a result of sound, basic, knowledge and understanding of the cultures of other peoples.

Perhaps one of the best ways to avoid the recurrence of prejudice and conflict among nations is to introduce to the youth of each country the life and customs of the other. Since childhood is the most crucial period in the building of human understanding, it is imperative that youth receive aid in building wholesome, friendly attitudes toward other people and an appreciation of the life and customs of other groups so that they may learn to live together harmoniously.

Several approaches have been suggested and used as means to aid children in attaining intercultural understanding. Typical of these approaches has been the use of story hours, pen-clubs and displays; but basic to the progress and success of many of these activities has been the use of books written about children of other lands. The vicarious experiences which children gain from reading books which give an accurate

picture of various phases of life and of other children are indispensable in building proper concepts of people.

Reading about people is then an unquestionable means of developing and promoting good intercultural relations. The Intergroup Education Project of the American Council on Education directed by Hilda Taba has considered books as a means of developing an appreciation of common needs and values of others and as a means of sensitizing young people to differences of opportunity, cultural values and expectations.[1]

Every type of reading material about a group of people of different culture to which children have access may influence their attitudes and mental adjustments. Consideration should then be given to the types of books which portray people of different cultural groups. This is as important in books of fiction as in non-fiction, primarily because the story and characters in the books of fiction often create a very vivid impression and influence behavior and attitudes of children toward the group presented.

The stories depicting other groups should be carefully selected and appraised in terms of conditioning results to the child's mind. There is a greater opportunity to use books to help build better human relations if the material presents true-to-fact pictures of the peoples in other lands. Books without this pertinent, factual data cannot help but establish a basic understanding and appreciation of others. The books which are inaccurate as to content, containing erroneous facts, supporting undesirable stereotypes, or creating misconceptions should not be utilized as free reading materials by children.

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[1]Hilda Taba. Reading Ladders for Human Relations. Work in Progress Series, Intergroup Education in Cooperating Schools. (Washington: American Council on Education, 1947), p. 1.

The child can, however, use those fiction books which accurately portray a particular country to aid in understanding the life and customs of that country. An examination of the content of reading material or intercultural relations, both fiction and non-fiction books, is imperative. Therefore, this study is being made to ascertain the extent to which life and customs of Mexico are accurately portrayed in the contents of a selected number of juvenile fiction books. A similar study on Chinese life and customs was conducted by Francine Jackson.[1]

Purpose and Scope

Because of the adjacent location of Mexico to the United States and the developments that have occurred in communications drawing us closer together, a study of the manner in which Mexican life and customs is presented to American children is significant. Mexican life and customs are presented in various ways in books of juvenile fiction. The descriptions may be distorted and exaggerated or factual and realistic. Therefore, the purpose of this study is to analyze the portrayal of Mexican life and customs in juvenile fiction written by American authors, published from 1936 to 1949 and recommended for children from pre-school age through twelve years of age.

Responses of persons who have lived in or studied the geography, the culture and the characteristics of the people of other countries have been recorded and used as a nucleus for many stories. Other writers have secured their information from secondary sources. With an awareness of this fact, this study will also include brief biographical sketches of the

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[1] Francine Laurette Jackson. "A Study of Juvenile Fiction on Chinese Life and Customs Published 1945-49." Unpublished Master's Thesis. School of Library Service, Atlanta University, 1951.

authors of the juvenile fiction books to ascertain what factors motivated the writing of the children's book on Mexico and whether the information is the result of personal observation or derived from secondary sources. Definite conclusions can be made as to the qualifications of the authors to write on the particular subject.

Definitions

"Juvenile" as used in this study has reference to children from pre-school to twelve years of age. The term "customs" refers to the habits of dress, food, celebrations and holidays, marriage and burial customs and superstitions. By "life" is meant the religion, art, government, architecture, music, occupations and physical features of the country. "Mexican" here refers to a native inhabitant of Mexico or a person of Mexican descent living elsewhere.

Methodology

In order to secure an accurate interpretation of Mexico and her people, several books and other materials containing factual data on Mexico were carefully read. Two of the works which are on the reading level of children, were chosen as the sources from which to secure the factual material. The contents of the selected fiction books were compared with this factual data to determine the extent to which these juvenile fiction books portray a factual, realistic picture of Mexican life and customs to children.

Twenty-two juvenile fiction books, published in America between 1936 and 1949 were selected for this study. These titles were secured

from the Basic Book Collection for Elementary Schools,[1] the Children's Catalog,[2] Reading Ladders for Human Relations,[3] and various publishers' catalogs. The two works used to secure the factual material were The World Book Encyclopedia and Young Mexico, by Anne Merriman Peck.[4]

Eleven distinct elements representing Mexican life and customs were chosen on the basis of the treatment in the factual sources and their inclusion in the fiction books. These elements are: (1) holidays and celebrations, (2) religion, (3) dress, (4) education, (5) architecture, (6) food, (7) market, (8) physical features and climate, (9) transportation, (10) occupations, (11) siesta. The factual material was assimilated and correspondingly placed with the chosen elements.

After each fiction book had been read and briefly annotated, it was carefully analyzed, using the 11 elements as a basis for the analysis. The treatment of each element in the fiction books was then recorded and compared with the presentation in the factual material representing the corresponding element.

A table was made to specify the areas in life and customs that were treated in detail and those that were merely mentioned or referred to occasionally. This table indicates those books which adequately treat Mexican life and customs or those customs which are most frequently written about.

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[1]American Library Association, Basic Book Collection for Elementary Grades (New York: American Library Association, 1943).

[2]Children's Catalog, ed. by Ruth Giles, Dorothy Cook and Dorothy West (New York: H. W. Wilson Co., 1951).

[3]American Council on Education, Reading Ladders for Human Relations (Washington: American Council on Education, 1947).

[4]Anne Merriman Peck, Young Mexico (New York: Robert McBride, 1934).

The weaknesses and fallacies, as well as the commendable qualities of each of the books used in this study, were pointed out. This increases the use of the study as an aid in selecting books on Mexican life and customs for children.

CHAPTER II

A FACTUAL DESCRIPTION OF MEXICAN LIFE AND CUSTOMS

Mexican culture is a fascinating one. It presents a picture of people, life and customs that is vastly different from ours. It is a land of contrasts from the snow-capped mountain peaks to the tropical jungles and from the modern, sophisticated city people to the primitive Indians who cleave to their ancient customs. The differences between our country and theirs, however, should serve to make each one more interesting to the other.

In order that one may profit by an acquaintance with and an understanding of Mexican life and customs, the following information is important. This factual information is also significant to the study in order to verify the accuracy of similar factors that occur in the fiction books for children.

People

Mexican people are generally courteous, simple people with very leisurely ways. They are a people of mixed races in which the Indian element is the strongest. Hardly one person in a hundred is foreign born, and there are few Mexicans who have no Indian blood in their veins. It is claimed that not more than one in thirty is wholly white; that less than one-fourth of the people can reasonably claim to be all Indian; and that three out of four Mexicans are more Indian than white. Mexico is thus a

collection of peoples, some very Indian, some much less so.[1] The people of mixed blood are called "mestizo" and live mostly in small towns and the Indians are usually found living in scattered, isolated villages. There are fifty Indian tribes listed officially in Mexico.[2]

With the mingling of white and Indian blood in most of Mexico the people have become one and are known as "Mexicans;" however, in many sections the Indians have maintained their separate identity and prefer not to associate with other groups. They cling to their own individual language, costume and customs.

Because the Indians of Mexico are descended from a large number of tribes, they differ considerably in physical and mental characteristics; however, they usually have dark or brownish complexions and very dark, straight hair and dark eyes. They are slight in stature but sturdy and muscular.[3]

Figures show that the population has grown slowly but it is practically impossible to obtain a correct census because many of the Indians living deep in the jungles are never counted. However, according to the 1950 census, the total reported population of Mexico is 25,564,218 and the density, 33.6 persons per square mile. The distribution is about 35 per cent urban and 65 per cent rural. Indians constitute about 16 per cent of the total population.[4]

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[1] "Mexico," World Book Encyclopedia, Vol. XI, 1952 ed., p. 4990.

[2] Ibid., p. 4990.

[3] Charles Morris, The Story of Mexico (New York: L. T. Myers Co., 1914), p. 40.

[4] Harry Hansen (ed.), World Almanac and Book of Facts (New York: New York World Telegram, 1952), p. 335.

Although it is spoken very differently from that spoken in Spain, Spanish is the official language of Mexico, but there are as many dialects throughout the country as there are tribes. In some areas the dialect has become so varied that in the market places where people come from all sections to sell their wares, languages as different as English is from Chinese may be heard.

Physical Features and Climate

Mexico is a horn-shaped country that joins North and Central America together. Its northwestern tip, bordering California, lies a little north of northern Florida. The southernmost point, on the boundary which Mexico shares with its neighbor, Guatemala, is farther south than the island of Jamaica. Attached to the northwest corner is Lower (Baja) California, a long finger-shaped strip of land, jutting southeastward into the Pacific Ocean. The smaller and lower end of Mexico narrows at the Isthmus of Tehuantepec. At its narrowest point it is only 134 miles wide. Near the Isthmus the land begins to curve northeastward, forming the low, flat, limestone pennisula of Yucatan. Here the eastern edge of Mexico touches a third neighbor, British Honduras. The border between Mexico and the United States is 1,800 miles long. Mexico's Pacific Coast (about 4,500 miles) is much longer than its Gulf of Mexico Coast (about 1,800 miles), because of the eastward curving of the horn of land, and because the northern border slants southeastward.[1]

The area of Mexico is about one-fourth that of the United States. Mexico is nearly three times as large as Texas, four times the size of Spain, and about four times that of the six Central American republics

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[1] World Book, op. cit., p. 4986.

combined. The northern half of Mexico is largely desert. The seven northern states and the territories of lower California consist of a little over one-half of all the area of the country. Only 17 per cent of the people live there, or about two or three to each square mile.[1]

Four very distinct areas of Mexico are the Central Plateau, Tropical Mexico, the Cold Land, and the Temperate Land. The Central Plateau, with its high altitude, is the most healthful part of Mexico. It is comparatively small in area, yet most of the Mexican population is concentrated in this tableland.

Tropical Mexico consists of the narrow, fertile, lowland plains located along the coast lines. It is well-watered and suitable for crop raising in some places, but in many other sections it is swampy and a breeding place for disease-bearing insects; hence, it is sparsely populated. Due to its very hot climate it is referred to as the "tierra caliente."

The Cold Land or "tierra fria" is very high above sea level and in spite of its name the temperature never drops so low that it becomes extremely cold. The Temperate Land, the "tierra templada," as the name implies, has very mild climate and includes part of the Central Plateau.

The Mexican volcanoes are an outstanding feature of Mexico's topography. The best known are the "Twin Volcanoes" and Popocatepetl or "Popo" as its commonly referred to. Ixtacihuati which is popularly known as the "White Woman" or "Sleeping Lady" is one that is inactive. Several of the volcanoes located in southern Mexico have errupted causing mild earthquakes from time to time.

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[1] Ibid., p. 4986.

On the whole Mexico is a dry country, but there are a few salty, drained lakes in the Valley of Mexico. Lake Chapala is the largest and Lake Patzcuro is perhaps the most beautiful as well as one of the most navigable ones on the American continent. Most of Mexico's rivers are very short and unsuitable for navigation; however, there are a few navigable ones such as the Panuco River which empties into the Gulf of Mexico. In addition to its lakes and rivers there are hot springs and mineral springs scattered throughout Mexico.[1]

Mornings and evenings throughout the year are cool and even chilly in certain parts of Mexico. In contrast to this some parts are temperate with constantly mild climate; however, very seldom are there great fluctuations in the climate. The average temperature in Mexico during May, the warmest month, is 60 degrees Fahrenheit. During December, the coldest month, the temperature is approximately 53 degrees Fahrenheit. Instead of having four seasons, Mexico has only two, the rainy season and the dry. The rainy season lasts from about May to September; the dry season extends from October to April. The average rainfall for the entire country is nearly sixty inches a year. In the desert region of the north, there is little rain at any season.[2]

Government

The history of Mexico presents the story of her long, hard struggle to become a republic which began in 1810 when a seemingly insignificant priest known as Miguel Hildago led his Indian followers in revolt

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[1] Ibid., p. 4988.

[2] World Book, op. cit., p. 4988.

against their Spanish oppressors. Much bloodshed and suffering followed during the years from 1810 to 1917 when the Mexican people were victorious and the new Mexican constitution was adopted under which the country still operates.

With the establishment of the Republic, the twenty-eight states of Mexico were organized into a federal government which was then divided into three branches, judicial, legislative, and executive. This organization is very similar to that of the United States; however, the powers of the central government over those of the states are very much greater than in the United States.

The president of Mexico is elected by the people by direct vote. His term in office lasts four years, and he cannot serve two terms in succession. There are no provisions for a vice-president, but there is a council composed of the ministeries and department heads which assist the president. The requirements for voting are eighteen years of age and an honorable means of livelihood for married men and twenty-one years of age and honorable employment for unmarried men. Sufferage rights have been granted to women recently. This is an indication of the rising status of women.

The legislative branch of the government consists of two houses, a senate, and a chamber of deputies in which there are fifty-eight senators, two from each state and two from the federal district, elected for six years. The judicial branch includes a supreme court, district and circuit courts. Criminal cases are handled by a board of specialists who recommend the penalty to be imposed on the offender.

Occupations

The majority of the people of Mexico derive their living from the soil.[1] Most of them still employ primitive methods, using wooden plows and other crude implements to cultivate the soil. Although the government has done much in recent years to aid the farmer and to teach him modern, scientific methods of farming, the majority of them still have no knowledge of how to enrich the soil and reap highly profitable harvests.

There is also the industrialized Mexico with factories, mines, and mills. The country has a wealth of raw materials, and although manufacturing has been hampered to a great extent by natural conditions, one of which is the lack of water power, there is still some production of factory made products. Among some of the manufactured products are pottery, tinware, silver jewelry, shoes, woolen goods, and glassware. Some Mexicans are employed in the factories; others make similar products in their homes. Even the children are taught these skills at very early age. Mexicans are also noted for their sculpturing, embroidering, basketry, lacquer ware, and leatherwork. The ancient art of making things by hand has been well preserved.

Other occupations in which Mexicans are engaged are logging, cattle raising, the rubber industry, sugar plantations, and mining.

Religion

Most Mexicans are Catholics. They were converted from their heathen ways of worship to the Roman Catholic religion by missionaries who

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[1] Ibid., p. 4994.

entered Mexico with the Spanish conquerors over four-hundred years ago. Many of the peasants, however, are still influenced by the beliefs of some of their Indian ancestors, and many of the celebrations held in the name of the church contain some elements of ancient pagan ceremonies. Christmas, Easter, and All Saint's Day all of which are religious holidays, are celebrated with fiestas, including dancing, riotious gaiety and noisemaking, which signify religious devotion.

The church is administered by three archbishops and is a very influential factor in the lives of the Mexican people. Although it is not allowed to participate in politics, its influence can be seen through the massive cathedrals, monastaries and shrines in which all Mexicans, both peasants and those of the upper classes, take great pride.[1]

Education

The school in Mexico is an innovation. For many years there was no provision made for educating the masses of the people. The wealthy Mexicans sent their children abroad to attend school, but the majority of the population remained ignorant. This continued until a far-sighted group of leaders realized that without literate people who spoke a common language, Mexico could never become unified and achieve success as a republic. Therefore, they adopted the cause and campaigned for schools and compulsory laws of education.

Schooling in Mexico does much more than teach the people to read and write. The need for more than mere formal education is felt; therefore, hygiene, marketing and pupil farming, physical culture and other things that aid in better living are taught. There are trade and

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[1] Ibid., p. 4994.

agricultural schools, colleges and universities; but none of these serve the people in isolated villages and towns. A group of men and women who have devoted themselves to this cause are referred to as "missionary teachers" and have established schools in many of these remote places. There are also cultural missions set up in centrally located towns so that teachers from various villages might attend during their vacation months and keep abreast of things that will help their pupils achieve a healthier, happier life.[1]

Food

The food of the Mexican people is an extremely interesting topic. Perhaps the most outstanding characteristic of Mexican food is its highly seasoned quality. White milk, corn bread, wheat bread and meat comprise the largest portion of the worker's food. When combined and prepared to form very attractive dishes they become the food of the wealthy people. The "tamale" is probably the most internationally known Mexican dish. It is made from maize or Indian corn which is called the "Mexican staff of life." The corn is softened with lime water, boiled and then ground into a meal. By stirring this meal into boiling water, "atloe," a thick gruel is made. This is then wrapped around pork or chicken and boiled in corn husks to become the delicious "tamale."

This same corn meal dough with seasonings or fat added to it and then fried or cooked differently from the tamale is called "enchilades," "tacos," or "tostados," depending upon the manner in which it is prepared. "Frijoles" are boiled black beans which are eaten with "tortillas," the national pastry of Mexico. "Tortillas," are made by grinding grains of

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[1] Peck, op. cit., p. 122.

corn on a small flat stone object then soaking the grain in lime water. Thin cakes of the wet meal are then fried on a hot sheet of tin above a charcoal fire in the dooryard.[1]

Mexico City boasts of her bakery products; in fact, the bread is tasty and wholesome throughout Mexico. The "pan dulce" or sweet breads shaped in various small forms and sprinkled with sugar are delicious but are eaten mostly among the wealthy class.

"Tortillas" and "frijoles" are more widely used than any other food and these same dishes cooked in various ways are eaten practically every day for every meal. Black coffee, onions, tomatoes, fruit, honey, squash and sweet potatoes are included in the diet of some country people. The most popular holiday dish among all classes is turkey or "mole de guajolote" tastily prepared with a sauce from chocolate, chili, spices and sesame seeds.

In the "hot country" or "tierra caliente" of the coast, mangoes, pineapple, and other tropical fruits grow abundantly. The famous tortilla is eaten in this region also but the people here vary their diet with shark meat, other tropical fish, and stews of deer meat.

A rich, foamy drink, "chocolatl" made from cocoa beans is enjoyed by all Mexicans, but rural people drink it more frequently than the townfolk who prefer goatsmilk. Another favorite drink is "pulque" which is considered the national beverage.[2] It is derived from the "manguey" plant which is a large plant with a huge flower stalk. From this flower stalk a drink is drained that is sweet tasting and harmless when fresh from the

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[1] World Book, op. cit., p. 4992.

[2] Ibid., p. 4992.

plant but potent and alcoholic when fermented. From the leaves of the versatile "manguay" plant, thatched roofs for huts are made, also baskets, mats, ropes, washcloths, and even pot cleaners which are woven by the peasants.

Dress

Native Mexican dress is characterized by graceful line and simple design. Many Mexicans, especially those in Mexico City, wear factory made clothes of American style. There are others, usually the peasants or lower class who wear the traditional or "folk costume" which is often home-made. Peasant costumes vary with locality and climate, but white cotton trousers and a loose shirt or blouse of cotton, worn outside the pants, a wide brimmed hat or "sombrero" and sandals of straps called "huraches" usually constitute the man's costume.

The usual dress of the Mexican woman consists of a white blouse and a wide, colorful long skirt. Most often she is without shoes and is bareheaded but may wear a simple shawl or "rebozo" which she drapes around her form so that it lies gracefully and naturally. This rebozo is an unusually serviceable garment in that a small child can be wrapped snugly in it and carried on his mother's back.[1] The little girls are often replicas of their mothers with rebozos twisted around their heads and shoulders. The boys go bareheaded and also wear cotton clothes and sombreros like their fathers.

In the plateau villages the Indians wrap themselves in blankets commonly known as "serapes." In the valley and mountain towns the dress

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[1] Anne Merriman Peck, Young Mexico (New York: Robert M. McBride Co., 1934), p. 143.

is practically the same, but in the hot country and tropical towns the dress is different. Here the women wear embroidered blouses with colorful skirts that have deep lace flounces or ruffles at the bottom. They too, are usually barefoot and may be seen walking gracefully along with big bowls of fruit balanced on their heads. The very young children wear no clothes, and the older boys and girls wear very few. The same type of white cotton pants is worn by the men in this tropical section, but they are short instead of long as characteristic of those worn in the valley.

The "Charro Suit" and the "China Problana" are called the national costumes of Mexico but are seldom worn by the common people. The China Poblana or "Chinese Girl of the Puebla" costume consists of a full red and green skirt, spangled with sequins and beads. It has a white blouse, embroidered about the neck, short sleeves and a silk shawl. The matching men's costume or "Charro Suit" has a doeskin bolero or short jacket and tight doeskin breeches with gold or silver buttons down the outside of the leg. A flowing tie, sombrero and spurred boots complete the costume.[1] The Charros were the original Mexican cowboys, but now they are known as members of the upper-class Mexican Charro Association, whose purpose it is to preserve the proud skill of the old-time Mexican horsemanship. A band of them may be seen riding through Chapultepec Park in Mexico City on holidays and bright Sunday mornings.

Burial Customs

The funeral of a comrade or the remembrance of the dead is an occasion for a fiesta among the villagers.[2] Mexicans feel that death is the

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[1] World Book, op. cit., p. 4992.

[2] Peck, op. cit., p. 39.

longed-for release from the unhappiness experienced during life on earth. A corpse becomes an object of wonder to his former companions who think that he has gone directly to heaven. The funeral procession begins at the home and proceeds to the cemetary with the flower-filled coffin being borne upon the shoulders of men of the village. It it is the body of a child, his favorite toys are placed in the coffin also.

Following the coffin are members of the community carrying lighted candles and flowers. Music is provided by a guitarist or fiddler who might be a shopkeeper who has closed his business to render this service and to enjoy the celebration. The people are not in a sad mood, nor are they fearful; instead they are cheerful and excited. Funerals are an opportunity for the ceremony and drama which the Mexican people love, just as much as a wedding or a Saint's Day. Often, children and young people celebrate the death of their friends and relatives several times a year for many years.

Holidays and Celebrations

Mexicans are a fun loving people; in fact, the entire year in Mexico is practically a procession of fiestas and celebrations accompanied by fireworks and noisemaking. According to their history the Mexicans have always worshiped their gods by festivals of song and flowers and although they have been converted to Christianity, some elements of their old ways of worship are evidenced in their traditional holidays and celebrations. Villagers can always present a reason for a small, local holiday, but some of the most important holidays are those honoring patron saints and national holidays or church days. Each of these is celebrated throughout Mexico by riotious color, excitement and hilarious merrymaking.

The fiesta is considered the most delightful form of entertainment

in Mexico. It is a combination of worship, trade, art and fun. In many ways it corresponds to our own county fair or street carnival. Many fiestas are held every year, but those in honor of the patron saint of each town or village are perhaps the most important ones. The Day of Our Lady of Guadalupe, the twelfth of December is a national holiday. It commemorates an Indian Virgin, a legendary figure which supposedly appeared to an humble peasant, Juan Diego, instructing him to build a shrine to her on the hill of Tepeyac which is located near Mexico City. She is considered the patron saint of all Mexico; therefore, this celebration is a national custom. The dancing at this fiesta, as at all others, has religious significance.[1]

The Posada Party which occurs during the nine days and nights preceding Christmas is traditional in all parts of Mexico. Some old Spanish customs such as the "Pinatajar" filled with goodies are mingled with the native Mexican idea of commemorating the journey of Mary and Joseph from Nazareth to Bethlehem. Posada means lodging, and the story of how the weary travelers asked for shelter without success until they found the stable in Bethlehem. The religious meaning of Christmas is mixed with fun at these curious parties. They are neighborly affairs given by groups of friends in successive houses, for it is compulsory that each family conforms to the custom of having a party each of the nine nights immediately before Christmas.[2]

Twelfth Night or the Day of the Three Kings is especially important

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[1] World Book, op. cit., p. 5002.

[2] Peck, op. cit., p. 6.

for the children of Mexico. On this night, January sixth, their shoes are placed out to be filled with toys. This corresponds to our American custom of the Christmas tree.

Days given over to honoring the dead are All Saint's Day and All Soul's Day which are observed the first and second of November, respectively. These two days are together known as the Day of the Dead. To Mexicans death is something mysterious and dramatic but nothing to be feared or dreaded; therefore, this day provides another occasion for a fiesta. On All Soul's Day and All Saint's Day, all of the villagers help to decorate the graves of the dead. Cakes, candies and toys are made in the shapes of skulls, skeletons, and coffins. This celebration, though it may seem weird to us, is based on the Mexican belief that the dead reappear as friends rather than as ghosts.

The Mexican Independence Day which is the sixteenth of September commemorates the day that the great patriot Hildago led his people in rebellion against the Spanish. On the night of September fifteenth the president of the Mexican Republic rings a bell and repeats the "Grito de Dolores" or the Cry of Hildago. This holiday is always a colorful and gay occasion with thousands of bright lights, especially red, white and green which are colors of the Mexican flag.[1]

Other times of great celebration are Holy Week and Easter. For Easter the shops and markets have lambs for sale made of sugar and adorned with rosettes of paper flowers. On the Sabbath of Glory, the Day before Easter, people buy ugly paper-mache figures of Judas to be hung up in the streets and burned with much rejoicing. The Judas ceremony is a curious

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[1] World Book, op. cit., p. 5007.

symbol of punishment for the traitor who betrayed his Lord Christ.

On Corpus Christi Day which is always celebrated in Catholic countries the vendors specialize in selling burros of all sizes and materials in its honor. Some are made of corn husks and carry little crates of candied fruit.[1] When John the Baptist Day is celebrated, it is customary for all Mexicans to take a bath, for John the Baptist is considered the Patron Saint of Waters. In some villages this bathing in streams is accompanied by eating, drinking, and music.

Colorful dances are performed at fiestas during the lenten and Easter season. Some villages present passion plays in which the entire village takes part. There are traditional dances performed in honor of specific patron saints as acts of religious devotion to them.

Lively street fairs with vendors' booths, amusements, and little tent shows are fascinating affairs attended by both townsfolk and Indians. Particularly amusing to the children are the Punch and Judy shows in which the characters, a Mexican Peon and his wife present hilariously funy antics.

Architecture

Mexican homes vary according to the class and economic status as well as to climate and location. The homes of the wealthy city dwellers are Spanish-Colonial in style; however, the present trend in building is toward modern design, especially for public buildings. The older buildings which are made of stone or "adobe," sun-dried brick, have few but very large windows with iron grilles and balconies. The doors are heavy and without glass. The patio, an important part of the home, is a type

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[1] Peck, op. cit., p. 162.

of inner courtyard with beautiful flowers and ferns making a garden.

In different parts of Mexico there are different types of houses. In some areas the houses are round; in others they are flat-sided and have rounded ends, but regardless of how they are built they are usually kept neat and clean. The peasant builds his home of adobe and the dwelling is a small, dark, uncomfortable structure. There is often a building without windows into which the person must crawl on feet and hands to bathe.

The ancient architecture of the Mexicans is based upon that of the great religious orders that settled there with the Spanish conquerors. These buildings are ornate, massive structures sometimes made of colored stone. The churches or cathedrals usually have spires or domes that rise high above the roofs of the homes, and many columns, windows, and sculptured figures adorn them. Mexico's National Cathedral which is located in Mexico City, is one of the largest and finest cathedrals in existence. It is a typical example of Ancient Mexican architecture.

There are great pyramids, some covering more than ten acres of land, which were centers of worship during early times. The Pyramid of Tenayuca is a famous stone one which is decorated with dozens of huge serpents' heads carved from stone.[1]

Transportation

Both primitive and modern methods of transportation are utilized in Mexico. Those who have not yet resorted to the more advanced means continue to carry burdens on their backs as did their ancestors centuries ago. Others employ heavy-wheeled ox-carts drawn by burros or donkeys, or primitive dugout boats to transport their produce. The fact that Mexico

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[1] World Book, op. cit., p. 4992.

has even the most recent modes of transportation is evidenced by the thousands of automobiles which travel along her share of the great Pan-American Highway, the ships anchored in her ocean ports and her comparatively new airlines.[1]

Markets

All Mexicans, upper class and peasants look forward to going to the market, for it is a time for socializing and sight-seeing as well as for earning money. Most villages carry a particular item that the villagers specialize in and are noted for making. Everyone, men, women, and children, laden with pottery, jewelry, woven goods and other products peculiar to the village travel to the town where the market place is located. These wares and products are colorfully arranged on the sidewalks and in the streets. Only the more prosperous vendors place their wares in booths or in the market plaza. Mexicans enjoy making bargains or debating prices for many minutes before the sale of an article is made.[2]

Siesta

The siesta in Mexico is an old custom. At one time nearly everybody in the city worked until one o'clock or one-thirty in the afternoon. At that time work stopped, everyone took a siesta, or rest. During the next two or three hours he ate dinner, then took a nap. In the rural areas, the siesta began at noon and was much shorter. In 1946 the custom was officially abolished, but many Mexicans continue to enjoy the mid-day nap.[3]

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[1] Ibid., p. 4998.

[2] Peck, op. cit., p. 144.

[3] World Book, op. cit., p. 4992.

Recreation

Again contrasts may be noted in the life of the Mexican people. This time it is in the differences in forms of recreation engaged in by the upper class and the peasants. The well-to-do people enjoy practically the same amusements as the Americans do. They attend motion picture shows, football, basketball, baseball, and soccer games; play bridge, golf, tennis, handball and other games. Some of the peasants enjoy many of these same games, but generally the play of the common people is less expensive and more colorful and exciting than that of the upper class. Their "jai-alai" or "fronton" is a fast native Mexican ball game. Their tent shows and puppet plays have not been surpassed by more modern forms of recreation. Cock and bull fights attract a large number to the arenas and are enjoyed by all Mexicans, regardless of their economic status.

Natural Resources

Silver, the most important mineral of Mexico, makes up about one-third of the exports of the nation. The richest mines are fortunately located on the Central Plateau which is suitable for living; therefore, many persons are employed in the mining of this precious mineral. Gold is next in importance in the mineral wealth of Mexico and other minerals mined include zinc, arsenic, tin, mercury, graphite, and antimony. Even though Mexico has a wealth of natural resources in minerals, her exploitation of them has been limited because of her lack of water power, her limited supply of coal and her natural barriers, especially mountains which make the transportation of raw materials to factories difficult.[1]

Oil fields are abundant in Mexico, especially on the Isthmus of

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[1] Ibid., p. 4988.

Tehuantepec and around the Panuco River. She also has a great variety of plant life, most outstanding are maize or corn, coffee, sugar-cane, bananas, pineapple and other types of tropical fruits. In addition to her wealth of plant life, Mexico has valuable forests of hardwood which she exports for large profits.

With her great quantities of precious minerals, extensive variety of plant life, and favorable climate particularly suited to agriculture, Mexico is still, economically speaking, a poor country but one with great potentialities and the heritage of a rich and free land.

The factual information on Mexican life and customs presented in this chapter serves as a background to the understanding and appreciation of the Mexicans and their country and as a basis for establishing authenticity of the treatment of the isolated factors which occurred in the selected fiction books. The next chapter will contain references to this material to ascertain how the books of fiction and the corresponding material are related.

CHAPTER III

CHARACTERISTICS OF MEXICAN LIFE AND CUSTOMS PORTRAYED IN JUVENILE FICTION BOOKS PUBLISHED 1936-1949

Holidays and Celebrations

Characteristics of the entire country of Mexico, a land of great contrasts, are its many fiestas and colorful celebrations held in honor of the patron saints of the country or of a particular village or town. The most important fiesta of this kind is the national fiesta of Saint Guadalupe.[1]

The array of activities and customs peculiar to the celebration of the Fiesta of Saint Guadalupe are vividly and accurately described in Pedro(13).[2] Pedro experiences his first fiesta of Saint Guadalupe during his visit to Taxco in December, the official time for the celebration. As is customary of the celebration, Indians, Mexicans, and American tourists journeyed distances to attend the Fiesta of Saint Guadalupe to buy, sell, and exchange their crafts and wares as well as to socialize and participate in the merriment. Each vendor brought the product for which his village or town was known. Naranja, Pedro's village was noted for its pottery; therefore, Pedro and his family carried beautiful pots, bowls and jugs to the fiesta. Like other vendors, Pedro and his family also arranged their

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[1] Anne Merriman Peck, Young Mexico (New York: Robert M. McBride & Co., 1924), p. 129.

[2] The numbers in the parentheses are used throughout the study to refer to the books in which the characteristics are discussed.

wares in the cobblestone plaza in booths covered with a canvass top and supported by bamboo poles.

Another attraction at the Fiesta of Saint Guadalupe is the "castillo," which was vividly described in Pedro(13). The "castillo" is made of ornate, explosive filled decorations. Pedro was an intense observer of the castillo after it was lighted, which was at dark.

> They darted in and around the pole, and just as they got there the first wheel fastened to the pole started spinning, throwing off colored sparks. Faster and faster it went, lovely against the dark sky. Now it whirled so fast it looked like a colored ball of fire, then bang! It exploded, and all was dark and still as the crowds watched the flame on the fuse crawl on to the next wheel. This one was different. It started off with a great racket, then spun quietly; and as it spun, a bright shower of stars fell to the ground like rain.... Then another wheel spun, and on they went until at last the creeping little flame reached a wheel lying horizontal at the very top of the pole. Silently this wheel began to glow; all the colors of the rainbow shone out from it. Slowly it began to move, then faster and faster it whirled....
>
> There in the center of the pole they both saw a pair of shinning doves appear - both made of light - and, as they watched, they saw the doves rise on fiery wings, flying straight up into the air. Higher and higher they flew until they were tiny specks of light in the sky, then there was a shattering noise and all was dark and still.
>
> The castillo was over....[1]

Numerous other Saint's Days are celebrated throughout Mexico. Many are peculiar to certain locales and others are celebrated nationally. In Popo's Miracle(20), the significance of the Day of San Antonio was depicted. On the Day of San Antonio, animals of all kinds were taken to the village priest to be blessed. As the priest moved calmly among the restless, noisy animals, he sprinkled and blessed them.

Another Saint's Day that is recognized as one for blessing animals was noted in The Least One(19). It is the Day of San Francisco. Observance of the Day of San Francisco had been abandoned for years, but it was

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[1] Margery Flack and Karl Larsson, Pedro (New York: Macmillan Co., 1948), p. 35.

re-established by a proclamation from the president as stated in The Least One(19). This day was to begin anew on the Tuesday after the first Sunday in October.

> The great doors of the cathedral had been flung wide. Padre Anselmo had come out in all his finest vestments; two altar boys followed him, one with the bowl of holy water and one with burning censer. Paco climed up on the bench that he might see everything. Already the sharp, spicy odor of the burning incense filled the still air. The chanting of the blessing began. The censer was raised. The water was sprinkled. How quickly moved the hands of the padre; how gently they touched each living creature.[1]

When the swallows return to the valley of Capistrano on the Day of Saint Joseph, the Mission bells ring to tell the people of the valley that spring has come. Then a celebration begins. The children in The Song of the Swallows(17) anticipated the return of the swallows and came to the Mission early on the morning of Saint Joseph's Day. Dressed in their best clothes, they sang, played games, danced, acted out little plays of the olden days and enjoyed their own little fiesta.

The traditional dances performed in honor of a patron saint reveal something of an idea that is distinctive of each race. Relics of Aztec dance and rhythm are in them, mingled with Spanish customs adopted after the conquest, but given their special Indian twist of imagination and performance. The dance of the Moors and Christians are reminiscent of the conquest of the Moors in Spain.[2]

Tivo saw the dance of the Moors and Christians performed in My Pet Peepelo(8). At this same fiesta there was a castle of fireworks, which was actually the same as the castillo but referred to here by a different

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[1] Ruth Sawyer, The Least One (New York: Viking Press, 1941), p. 75.

[2] Peck, op. cit., p. 166.

name. As at all fiestas, the streets were filled with vendors of all kinds and gaily decorated with flowers.

Christmas brings Mexico the gayest parties of the year, the "Posadas." There are nine of them held on the nine days before December 25th.[1] It is a procession which resembles a Christmas play, telling the story of the journey of the Holy Mother Mary and Joseph to Bethlehem, how they sought shelter (or posada) from the dark night and at last found refuge in an humble stable where the Christ child was born. Pedro, the Angel of Olvera Street(18) describes the Posada in detail:

> First come the musicians, then come four people carrying the images of the Holy Family on a small wooden altar. Then in line, two by two come the children, followed by the women and then the men. This year Manuel thought of something that would make the procession even more beautiful. He heard Pedro sing and he had heard people say, "Pedro sings like an angel." So he said: "We must have an Angel to lead La Posada." He was so pleased with his idea that he hurried to Tomaso's puesta and asked him to make two little red wings for Pedro.
>
> The Posada began on the sixteenth of December and journeyed through the street singing:
>
> "We weary pilgrims
> Come to your door
> Shelter in your puesta
> We beg, we implore."
>
> But at every door they knocked the reply was, "No, No! There is no shelter here. No posada." And for nine nights, at the same hour each evening the Posada went through the street.
>
> The people in the tall houses looked down on the Posada. Against the darkness of the night they could see the brightly lighted altar. The procession made a little trail of light, with the candles flickering joyfully. And mounting to the sky, above the music and above the chorus, was Pedro's lovely voice. At the head of the procession he walked. But until Christmas Eve, no door would open to them. And then on Christmas Eve, the doors of a puesta were wide open. "Enter Mary, Queen of Heaven." "Enter Joseph into this poor puesta!" And the Holy family entered to rest for the night. As they entered there was great joy and everyone sang.

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[1] "Mexico Carries on Yule Parties for Nine Days," Christian Science Monitor, December 15, 1951, p. 22.

[2] Leo Politi, Pedro The Angel of Olvera Street (New York: Charles Scribner's Sons, 1946), p. 12.

After the Posada ends, the celebration continues with the favorite custom of the "pinata" jar. The "pinata," an elaborately decorated earthenware jar is hung in the middle of the house or the street and the children, who are blindfolded, take turns striking the "pinata" with a stick until one breaks it. When the jar is broken, an assortment of toys and goodies tumble to the ground and children scramble delightedly for them.[1]

The "pinata" jar which was suspended in the street for the children of Olvera Street(18) after the Posada ended, was in the shape of a fantastic peacock with plumes of rainbow colors.

The custom of the "pinata" jar is repeated in Star In the Willows(11), but instead of having the shape of a peacock and being hung in the street, it is a big clay olla with a huge, bulging mouth, suspended from the ceiling of the home. As is customary, the children are blindfolded and given turns at hitting at the olla with a broomstick until it is broken. It too, is crammed with brightly wrapped packages, and when the jar is broken, the lovely gifts, harmonicas, whistles, fruit, candy and nuts fall to the floor.

Another version of the Posada Party followed by the "pinata" jar is seen in Popo's Miracle(20).

> Manuel and Rafael, with the Little Coyote leading them, marched around and around the house. The Little Coyote held in his two hands a tray decorated with flowers on which there was a statue of the Christ Child in pretty new clothes Carmen had made. They sang as they marched....
>
> And from inside the house there came the answer.... Around the house once more the Little Coyote led them, and they sang as they marched.... And the voices from within told them to go elsewhere, there was no room for them there... The door was opened, and Miguel's voice boomed out, "enter then, oh blessed ones." The Little Coyote marched to the tree and put the statue tenderly down on the moss.[2]

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[1]Peck, op. cit., p. 4.

[2]Charlie May Simon, Popo's Miracle (New York: E. P. Dutton & Co., 1938), p. 220.

When the Posada is finished, the children are blindfolded, and like the children in Star In the Willows(11), they take turns striking at the pinata jar which is different in form from either of those previously mentioned. This pinata is trimmed with rows of scalloped paper and it, too, is suspended from the ceiling; however, instead of being filled with toys it is filled with fruit, cakes and candies which spill to the floor when the jar is struck and broken by the children.

Pinto's Journey (6) describes a Christmas celebration among a different group of Mexicans - an Indian tribe. It was celebrated by everyone in the village. When the bell tolls and the announcement was made by six year old heralds that Christmas was at hand, the villagers hurried to the church where the animals are blessed. They believe that the blessing of the animals will insure healthy herds during the new year.

Dancing, which is a feature at all fiestas, is a part of this celebration.[1] Following the blessing of the animals' ceremony, an exciting buffalo dance was performed by the adults who were dressed in special costumes. A Santa Claus appeared at this celebration and stood beside a pine tree. Like the American Santa Claus, he distributed candy to all the children. The next day, the fiesta with its four days of feasting and dancing officially begins.

The Christmas celebration in Fiesta Colt (12) is less elaborate than the one which is described in Pinto's Journey (6). The nativity scene which is used in the Posada is the old Spanish "Nacimiento" which depicts the Holy Family in painted figures and is stationed on the mantle. Added to these special Christmas decorations and celebration was a Christmas tree, as brightly trimmed with tinsel and candles as any American

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[1]Wilfred S. Bronson, Pinto's Journey (New York: Julian Messner, Inc., 1948), p. 4.

Christmas tree.

Another celebration which occurs during the Christmas season is the Day of Three Kings.[1] Popo's Miracle (20) refers to this day as the Day of Kings, and it takes place two weeks after Christmas, as is customary. On the Day of Kings, toys and gifts were distributed to the children or placed in their shoes. The gifts were distributed to the children in Popo's Miracle (20), rather than placed in their shoes.

Mexico's Independence Day, September sixteenth, is also a day of great festivity. This holiday is vividly described in Watchdog (4).

> ...The big day of the fiesta wasn't until tomorrow. That would be the sixteenth of September when all Mexico celebrated its day of freedom. . . . . .
>
> A man touched a match to the fuse at the base of the "castillo." It set off a rocket that spread the flag of Mexico into the air. It showed beautiful red, green, and white colors and an eagle with a snake in its claws.
>
> The burning end of the fuse traveled to the toy bulls. They began to rock and swish their tails. The men who rode them jogged back and forth, swinging their arms. Their dark bodies looked alive against the shower of sparks from the pinwheels....
>
> At last the blue bird shot up from the top of the pole. Everyone's eyes were on it except Alberto's. Everyone else watched it circle gracefully over the tree tops. Then it dipped down - into Alberto's lap.[2]

Another tradition of this fiesta was the buying of a bird which was to be set free before the lighting of the castillo. This was symbolic of the liberation of the Mexican people.

The entire year in Mexico is filled with various holidays. Villagers can think up many reasons for small local holidays which will provide some excuse for fireworks, church bells, food and drink and plenty of gay things to buy.[3] An example of this kind of celebration is the holiday

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[1]Supra., See "Holidays and Celebrations," p. 27.

[2]Laura Bannon, Watchdog (New York: Albert Whitman & Co., 1948), p.1.

[3]Supra, See "Holidays and Celebrations," p. 27.

that was declared when Pedro's long-time wish for a burro of his own was finally granted in the Burro's Moneybag (22). The air at the fiesta was filled with familiar delicious smells, music and laughter which lasted until the early hours of the morning.

Another example of an impromptu holiday is the one celebrated in Pancho (15) when the mayor of the village declared a holiday to celebrate the capture of a bull that had coaxed the wealthy Don Fernando's herd of cattle from his ranch.

A local fiesta also occurs in The Village That Learned To Read (21). When every child in the village of Benito Juarez had fulfilled his promise to learn to read in the newly established school, a fiesta was proclaimed. After the villagers had listened intently to the speech that was made by their honored guest, the governor of the state, the gay fiesta activities began. The usual merry-go-round was the center of attraction at this fiesta, but there were acrobats, fortune tellers and magicians who were seldom mentioned in these children's books as part of fiesta entertainment.

In Silver Saddles (16), chattering people fill the Alameda to view the spectacular parade of the Mexican Charro Association. The horsemen who were members of the Mexican Charro Association dressed in "charro suits" and paraded around proudly.[1] A plump Mexican labored at the keys of a red and gold calliope while jugglers and acrobats in spangled costumes cavorted about.

The gaily decorated plaza at fiesta time in Popo's Miracle (20) is filled with corbeled booths with sunshades of gay colored cloth stretched on bamboo poles under which women arranged fruits and sweets in neat piles

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[1] Supra, See "Dress," p. 17.

as also portrayed in Pedro (13). The merry-go-round was the center of attraction at this fiesta until a shot was fired and three musicians, a guitarist, a drummer, and a fiddler began to play. From three different directions came men of the village jumping to the time of the music and throwing confetti over the crowded plaza. When this lively spectacle ended, the people gathered everywhere, eating, drinking and discussing the events of the day.

An important fiesta in a town is the lively street fair or carnival.[1] Carnival time in The Least One (19) began in February and ended with the Holy Season. The carnival makers set up the "Los caballitos" or merry-go-round and the usual stands of varied colors from which the vendors sell all sorts of wares. Birthdays do not occupy a prominent place in Mexican celebrations; however, in Manuela's Birthday (3) there is mention of some festivity that occurred on Manuela's birthday. Manuela's friends made an arch of banana leaves over the gate which they decorated with flowers and loops of colored paper. In the center of one of the leaves they fastened five, gay, pink flowers to show that Manuela was five years old.

In Fiesta Colt (12), an example of a primarily Mexican celebration occurring in the United States in the form of a cavalcade depicts the colorful beginnings of Santa Barbara. Leading the procession was the figure of Juan Rodriguez Cabrill who first planted the Spanish colors on California soil.

Mexicans are hard working and comparatively poor people; however, as indicated by their numerous holidays and celebrations, it may be concluded that they are generally a happy and optimistic people who in their

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[1]Peck, op. cit., p. 163.

efforts to better their condition do not lose sight of the enjoyable things of life.

The joyful, leisurely ways of the Mexicans were vividly depicted in 16 of the 22 books selected for this study. Several of the fiestas and special holiday celebrations were authentically portrayed. One book, Popo's Miracle, is of exceptional value in presenting not only accurate, descriptive celebrations, but also in including several different types. Although this factor was not presented as frequently as others, e. g., food, dress or architecture, it was presented so descriptively that any child would glean a clear idea of the significance of fiestas and celebrations to the Mexican people.

Religion

Catholicism, the predominating religion in Mexico was first brought there by the Spanish friars and missionaries who built missions and established Christianity among the Indians. There were some who were mercenary, but there were also those who were interested in the people, encouraged them in their native arts and tried to protect them from injustice and cruelty.[1] These missionaries built missions similar to the one described in Song of the Swallows (17), a story which gives insight into how the Indians lived and were instructed in preparing for a more fruitful life. Julian, the old gardener at the Mission of the village of Capistrano explained to Juan that the Missions were built by the brothers of Saint Francis who came to Mexico from across the sea and with the help of the Indians.

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[1]Peck, op. cit., p. 100.

The Indians who had built and decorated their own temples were set to work building churches with carved stone towers and painted guilded interiors. The Mission in Necessary Nellie (2) was as large as a park, and in it were groups of low stone buildings where Indian converts had once lived and drawn water from the wells. The church which was nearly three-hundred years old had a large dome and a bell tower, and adjoining it was a house in which Father Laffrety lived.

Religion is a highly influential factor in the life of the Mexican people. The complete confidence that the Mexicans have in the advice of the church fathers can be seen in Pito's House (7), when no matter how odd the advice of the Padre seemed to be to Pito, he followed it implicity.

> Both Pito and his wife were pleased to think that the Padre had thought of a way out of their trouble. Because he was a kind and just man they promised to do whatever he told them.
> "Then," said the Padre, "get your burro and put him in the house," A burro in the House! Was the Padre in his right mind?
> "You promised to do as I said," Padre Padrino reminded them.
> A promise to the Padre was a solemn thing, so Pito and his wife with much pushing and pulling dragged the burro into the house.[1]

The strong belief of the Mexicans in their religion is again evident in Pinto's Journey (6) when the villagers take their animals and their tools to the church to be blessed.

> There the little animals would be blessed to bring good hunting in the new year, and many healthy lambs, calves and colts to the farm animals. The tools of the craftsmen like Big Earrings would be blessed also, that their trades might pay them well until another Christmas.[2]

Mexicans take great pride in their beautiful, ornate cathedrals and

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[1]Catherine Bryan and Mabra Madden. Pito's House (New York: Macmillan Co., 1944), p. 20.

[2]Wilfred S. Bronson. Pinto's Journey (New York: Julian Messner, Inc., 1948), p. 49.

shrines. One is described briefly in My Pet Peepelo (8).

> Tivo tied Peepelo to the iron fence, then through the huge carved doors they went. They knelt and prayed a moment, then sat looking up at the great golden altar. It was dim and hushed. High up, lit by a shaft of sunlight, stood the Virgin in a velvet dress and a jeweled crown.[1]

It is an acknowledged fact that Mexicans on the whole are a religious people; however, despite the efforts of the Spanish to convert them and despite their apparent success, the Indians have managed to retain certain religious customs and traditions that contain unmistakable elements of paganism. These elements of paganism are found in several of the books, yet no mention of the majority of the Mexicans being Catholic is disclosed. The large missions and elaborate cathedrals in which they worship are included in the 16 citations of the eight books which refer to the religion of the people and validate their religious affiliation.

Dress

Mexican dress is noted for its very simple design and vivid splashes of color. Although the wearing apparel varies in some locales, the most widely worn costume for men is that of white cotton trousers and loose cotton blouse or shirt, a wide hat or "sombrero" and leather sandals.[2] In Popo's Miracle (20), Rafael wore cotton trousers and a loose shirt with the ends tied in front and a blanket or "serape" over his shoulders. A wide brimmed straw hat and leather sandals completed his costume.

The Mexicans use practically the same dress for all occasions,

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[1] Ellis Credle. My Pet Peepelo (New York: Oxford University Press, 1948), p. 56.

[2] Supra, See "Dress," p. 17.

but for special fiestas or holiday celebrations, these basic costumes are trimmed and embellished with more elaborate designs. The "Charro" suit and the "China Poblana" are frequently used by the wealthy classes for these festivities, but the peasants very seldom wear either of these.[1] The members of the Mexican Charro Association in Silver Saddles (16) wore these costumes during their fiesta, but Pedro (13), a little peasant boy wore his best white shirt and white trousers for the fiesta of Saint Gaudalupe, a very important celebration.

When Angelo dressed for his sister's wedding, a special occasion, he wore only a white suit and his new sombrero, but the soldiers, who were guests at the affair, wore jackets elaborately embroidered with silver.

For the fiesta in Pedro (13), Pedro wore his best white shirt and trousers. The men likewise were dressed in their white trousers and shirts with their best sombreros and leather sandals. Some of the men wore two sombreros; the good sombrero on top of the better to protect the latter.

"Sombrero" is practically synonomous with Mexico, as it is considered an indespensable item of dress. Pedro's grandfather in Burro's Moneybag (22) wore a broad brimmed sombrero, almost the size of an umbrella under which his nut brown face could hardly be seen. A leather band with silver buttons decorated the grown. An orange colored "poncho", a cloak like blanket with a slit in the center for the head, hung down from his shoulders. Pedro's poncho which was red and a replica of the one which his grandfather wore, also hung down over his white shirt and trousers.

The traditional sombrero was also worn by Manuela's father (3).

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[1]Supra, See "Dress," p. 17.

It too was large. In fact it is so large that he often used it as a substitute for a basket. Although the wearing of the sombrero is an established custom in Mexico, it is not always adhered to by Mexicans living outside Mexico. When Pinto of Pinto's Journey (6) was ready to slip away on his trip to the mountains in search of tourquoise, he wore pantaloons, a shirt and mocassins, but no sombrero.

The ordinary dress of the Mexican women consists of a white blouse and a wide colorful skirt and usually a "rebozo" twisted around the head and shoulders. The dress of the little girls is very similar to that of their mothers.[1] In Burro's Moneybag (22), Pedro's mother wore her blue cotton rebozo, a narrow shawl about a half a yard wide and three yards long with deep knotted fringe on each end. One end was thrown over her shoulder and the other end hung down over the basket of lunch that she carried over her arm.

In The Village That Learned to Read (21), Maria, Padro's sister, wore a blue skirt, white blouse and a blue rebozo fell over her shoulders exactly like her mother's. In the "rebozo" she snugly wrapped her little brother. In Manuela's Birthday (3), Manuela's rebozo served a dual purpose also, that of a hat and of a shawl in which to carry her baby brother.

The Mexican boys and girls are not accustomed to wearing shoes, they prefer to go barefoot. Although Pedro in Burro's Moneybag (22) was dressed in his clean white suit and straw hat, he very reluctantly agreed to wear his sandals which were made from an old automobile tire and were very stylish among the Mexican peasants.

While in Mexico City, Pedro (13) was pursuaded by his aunt to put

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[1] Supra, See "Dress," p. 17.

on a white shirt, blue trousers, coat and necktie. Tan shoes and blue and white socks completed the costume. Pedro felt extremely uncomfortable in this type of clothing because Mexican boys and girls are accustomed to wearing a minimum of clothing.

The "serape" is used for almost as many purposes as the "rebozo." During the rainy seasons or late evenings it is used as a cloak. The men in Pedro (13) protected themselves from the rain by pulling "serapes" over their heads. One man wore a serape of rubber. Another type of garment used by the men in Pedro's village was the raincoat made of cornhusks. Tivo of My Pet Peepelo (8) wore a raincoat made of palm leaves instead of cornhusks or rubber.

As evident in the books of fiction analyzed, the Mexican peasants, although they make innovations in other areas of life, generally tend to retain their habits of dress and thus maintain individuality in this factor. As seen in Table 3, the dress of the Mexicans was cited 59 times in 18 of the 22 selected books. As revealed in this chapter, a realistic picture of Mexican dress can be secured from these books, although the subject is not treated in full detail each time it is mentioned.

The dress of both the peasants and the wealthier class was included in the description of dress found in the selected books of fiction. Practically every phase of dress presented in the factual books recommended for children was included in some of the fiction books. No descrepancies were found in the books of fiction treating this subject, but some additional information not mentioned in the factual books was included. An example of this occurred in My Pet Peepelo (8), in which the villagers used raincoats made from cornhusks and palm leaves. Both are possible, since Mexicans use corn husks and palm plants for many things.

Education

Although public education in Mexico is comparatively in its infancy, leaders are sponsoring this great cause and promoting its rapid spread.[1] For many years, children in remote villages were denied the benefit of schooling, but the realization of the need for education in order to achieve national unity dawned upon the leaders. In The Village That Learned to Read (21), a teacher was sent to Benito Juarez from Mexico City to teach in the newly built school. The parents of all the children were extremely enthusiastic because they felt that the knowledge that could be gained from books would enable them to grow stronger, healthier and wiser than their ancestors.

Considered more important than a mere formal education in Mexico is the need for teaching the people things that will be of use to them in better everyday living. After the villagers in The Village That Learned To Read (21) had finished working the land, they came to school and learned many useful things. There were classes in raising crops, in ways of keeping well and curing sickness, in sewing and cooking, followed by singing and dancing after a formal dismissal of class. This practice is typical of many of the missions or rural schools and regional agricultural schools established by the Federal Government in many sections of Mexico.[2]

Probably because of the newness of education for the masses in Mexico, little has been written on the subject in many of these selected books.

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[1] Supra, See, "Education," p. 14

[2] Peck, op. cit., p. 128.

Incidents in these books, however, do give to the child an understanding of the school system in existence and the growth of formal education. Only one book, The Village That Learned to Read (21) had a lengthy discussion of schools, but six books referred to the formal education of the child.

Architecture

Mexican homes vary according to economic status and location; however, the homes of the peasants are usually small and built of "adobe" which is sundried brick.[1] The homes in most of the villages represented in the books of fiction are of colored adobe. Pedro's home (13), which was built of whitewashed adobe with a roof of orange, red and brown tile that shone in the sun and from which hung down long trailing plants, was one of the largest houses in the village, although it had only six rooms and a stall in back.

Homes in the The Village That Learned To Read (21) also were built of adobe. The one in which Pedro (21) lived was pink with a tiled roof. The houses in the village where Tivo went to market in My Pet Peepelo (8) were snowy white, cream colored and blue adobe. Many of them had decorative carvings around the doors and windows. As he approached the village, Tivo could see the pink towers of the church and the rose tile roofs of of the houses shining among the trees.

In Angelo The Naughty One (14), the neat little rows of houses were snowy white with red roofs resembling those in My Pet Peepelo (8), and the tall church towers were also of a soft rosy pink.

Many of the Mexican peasants build their own homes, Pito in Pablo's

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[1] Supra, See "Architecture," p. 22.

Pipe (10) and Burro's Moneybag (22) are made of adobe also.

An example of the influence of the economic status upon the type of dwelling even among the peasants is brought out in The Village That Learned To Read (21). Although Carlotta lived in the same village as Pedro (13), her home was in the poorest part of the village, and instead of being built of cleanly whitewashed adobe like Pedro's, it was built of dingy, rough, brown adobe that was crumbling at the corners. Instead of a tile roof to provide the maximum protection from the weather, Carlotta's roof was of palm leaf thatch and manguay leaves.

In Pedro (13) some of the homes of the poorer peasants were made of adobe with roofs of tiles as is customary, but others were huts made of poles stuck into the ground with roofs of palm leaves laid over them. The house consisted of only one room in which all of the family activities took place, the animals even sought shelter there from the rain. The buildings in Pinto's Journey (6) are described as being made of clay instead of being referred to as adobe. Many of the American Mexicans concentrated in the same area live in similar houses. Juan in Song of the Swallows (17) lived in one of the old adobe houses that had been built in the early days of California.

"Jacal Hut" is the name given to the house in The Least One (19) which is made of slender bamboo trunks thrust deeply into the clayist earth where they stood firm and able to support the palm thatched roof, a part of which came down over the doorway like a visor.

The pyramids which are architectural wonders of Mexico were explained to Tivo (8) by his mother who tells him en route to market that the pyramids were built as centers of worship during early times by the Indians.

Although types of Mexican architecture other than the homes are not treated in most of the selected fiction books the child may receive from them an adequate picture of the homes of the masses of the Mexican people, the peasants. Architecture is described in 20 of the 22 books used in the study which gives an indication of the extent to which this element is treated (see Table 1).

In many instances the descriptions of the cathedrals with their elaborate decorations and the adobe homes of the peasants are more vividly presented than in the factual books. In the 20 books that consider some aspect of Mexican architecture, there is a total of 21 citations representing this element.

Food

Certain Mexican foods have become so famous that upon mention of the name they are immediately associated with Mexico. One of the most outstanding Mexican dishes is the "tortilla" which is considered the national pastry of Mexico. The meal which is used to make tortillas is ground from corn on a small flat stone object.[1] Pablo's mother in Pablo's Pipe (10) employs this method of grinding the meal into a very fine powder and mixes it with water to make large, thin "tortillas" for the family. The tortilla is prepared in the homes as well as by commercial bakeries. A description of the tortillas being prepared in the home is authentically described in Burro's Moneybag (22).

> Pedro's grandmother stopped fanning the fire in the brasero and began to make tortillas. Taking a piece of stiff cornmeal dough in her hands, she gave one side a slap, slap, slap, flipped it over and gave the other side a slap, slap, slap. She did this over and over again, until the dough was a little larger than her hand and not

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[1] Supra, See "Food," p. 15.

> much thicker than a piece of blotting paper. When the tortilla was the right size and shape, she laid it on a little earthenware dish to cook over the charcoal fire in the brasero.[1]

Different condiments are used to add a variety to the flavor of the tortilla. Pedro's grandmother (22) dipped the tortilla into a spoonful of sweet, peppery chili sauce and rolled it into the shape of an ice-cream cone after the tortilla was browned around the edges. This made the tortilla gummy but it was more delicious.

Although tortillas are eaten regularly in Mexico, the people have many ways of preparing them so that they do not become monotonous. In Necessary Nellie(2), mashed beans, grated cheese, avocado and chili sauces and quince preserves were spread on the tortillas as variations to make the tortilla more appetizing. They were then shaped into rolls similar in size and form to those which Pedro's grandmother (22) prepared.

Usually tortillas are eaten with "frijoles," boiled black beans.[2] It is also possible for these beans to be prepared differently, or in some instances to use a different type of bean. In Pedro (13), the beans which Maria dipped from the pot to eat with her tortillas were fried. In Burro's Moneybag (22), when Pedro wandered into the hotel kitchen, he saw the cook mashing soft boiled red beans which she patted and flipped from side to side as his grandmother did her tortillas and then fried them in a little fat.

Another of Mexico's famous bakery products is "pan dulce" or sweet

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[1] Margaret Loring Thomas. The Burro's Moneybag (New York: Abingdon-Cokesbury Press, 1947), p. 11.

[2] Supra, See "Food," p. 15.

bread which is often used for a supper dish and primarily by the wealthy class of Mexicans and American tourists. In The Village That Learned To Read (21), Pedro ate "pan dulce" for supper and Pedro of the Burro's Moneybag (22) was given a puffy white sugary roll by the hotel cook. This was a form of "pan dulce," probably being used to serve the wealthy Mexicans or American tourists who frequented the hotel.

"Pulque," the National Mexican beverage is derived from the heart of the versatile manguey plant which also yields food from its roots, needles and pins from its thorns and roofing and thread from its leaves.[1] It is used as a thirst quenching drink when secured directly from the plant, and as an intoxicant when fermented. In Popo's Miracle (20), Rafael drank "pulque" that was fresh from the plant; and therefore it was sweet, pure and thirst quenching, but he remembered that previously he had tasted some that was fermented and sour and caused him to act strangely. A cloudy looking drink of pulque is offered to Flint on the train by a drunken Mexican in Silver Saddles (16).

Candy is sold on the streets and in the Markets of Mexico in great quantities. In Pedro (13), at the fiesta, trays of candies, fruit pastes, long green and pink sticks, round hard balls of red and yellow and squares of spicy chocolate are sold to the delight of the children. Pedro in Burro's Moneybag (22) bought candy of carmelized sugar or sweet potato and milk. At fiesta in Watchdog (4) the candy man sold yellow, pink and green goodies, cake colored with sugar, and candy made of pumpkin, squash and cactus. The "heladas man" as he is called in Burro's Moneybag (22), sold frozen lollipops wrapped in brightly colored paper which he carried about

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[1] Supra, See "Food," p. 15.

in a green wooden tub on his shoulder.

"Mole de guajalote" which is the most popular holiday dish among all classes is basically prepared with turkey and sauces.[1] It is described in Burro's Moneybag (22) as tasting salty, peppery, sweet, sour and bitter at the same time, but especially peppery. The origin of the "mole sauce" is mentioned in My Pet Peepelo (8) during a conversation between Tivo and the weaving man who informs Tivo as he attempts to sell his pet turkey that the Aztecs were the first to prepare the delicious sauce to pour over the cooked turkey.

At dinner on "el dia de la Navidad" in Fiesta Colt (12), a Christmas Eve salad, "ensalada de la Nochebuena" is prepared to supplement the assortment of steaming food. Sliced oranges, apples, bananas, persimmons, beets, celery, peas, and red and green candies were the ingredients used in this colorful salad. Tortillas, fried peppers and a turkey, delicately browned were also a part of the elaborate meal.

Tropical fruits grow abundantly in Mexico; however, these fruits are more plentiously grown in southern Mexico. In Forest Pool (1), which has as its setting the tropical part of Mexico, mention is made of pawpaws, coconuts, oranges, mangoes and avocados which are grown in this section. On their trip to Mexico City in the Burro's Moneybag (22), Pedro and his grandfather ate pink peaches and pineapple with tender roast lamb as they traveled along the way. These were quite different from the foods that they usually ate in their little village.

It may be said of the treatment of the food factor in the books used in this study that it is accurately and adequately portrayed. It is

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[1] Supra, See "Food," p. 15.

included in 19 of the total number of books which is 22 and is treated more often and in greater detail than any other of the isolated factors used in analyzing the books on Mexican life and customs.

The preparation of many of the famous Mexican dishes is discussed, even in these children's books. Although food is cited 99 times in the 19 books which include this element, many duplications occur. Each of these, however, tends to crystalize for the child an accurate portrayal of Mexican food.

Siesta

Siesta is an old Mexican custom which, although it has now been officially abandoned, was at one time observed by everyone, and people of other countries continue to associate it with Mexican life and customs.[1] This custom of the siesta is still in practice by some of the Mexicans of older generations. The siesta is noted in Watchdog (4) when Alberto wondered to himself how the other villagers could sleep so soundly with an event merry as Independence Day approaching. But despite the approaching celebration, the siesta was observed.

The strict observance of the siesta is depicted in Pablo's Pipe (10) when in the midst of the gaeity and music in the market place, everyone, including the minstrels, put aside their occupations and settled down to sleep; it was time for siesta. The custom of siesta was at one time observed by all Mexican institutions. In Pedro (13), the teacher announced that the older children of the village would attend school in the afternoon after the siesta.

The siesta in the city usually began later and lasted longer, but

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[1]Supra, See "Siesta," p. 24.

in rural areas it began at twelve o'clock and lasted a much shorter length of time. The peasants had to do much of their work while it was day; therefore, in the Burro's Moneybag (22), Pedro arrived home at twelve o'clock for his dinner and siesta, but shortly afterwards returned to the fields so that he could accomplish much before nightfall.

Anything that interfered with siesta was frowned upon; therefore, when Pedro in The Village That Learned to Read (21) disturbed the village by climbing up on the roof of his house and accidentally knocking the tiles loose, he was thoroughly scolded by his mother.

The siesta is mentioned only briefly in five of the 22 books used in the study. It is not described sufficiently to give the child the purpose and significance of the siesta to the Mexicans. This may be attributed to the fact that the custom has been discontinued officially, although this discontinuance did not occur until 1946.

Physical Features and Climate

One of the outstanding features of Mexican topography is her volcanoes.[1] Mention of them is made in Popo's Miracle (20).

> The sun went down in the west, coloring the whole sky, and lighting up the two tall, snow-capped peaks far away to the north, like candle flames. During the day, when the sun was high, these mountains, Popo and the White Woman were pure white, with snow on them.[2]

In My Pet Peepelo (8), not only is the volcano Popo mentioned but an explanation about it is given Tivo also.

> At a turn in the road Tivo lifted his eyes and saw a great mountain peak towering into the sky. Its top was glittering white with snow.

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[1]Supra, See "Physical Features and Climate," p. 9.

[2]Simon, op. cit., p. 24.

> "Look! There is old Popo!" papa said, pointing toward it. "Always and forever there is snow on the top. Deep down inside it there is a fire - a great rumbling fire, Sometimes the smoke pours from the top as from a giant chimney! Popocatapetl it has been called since ancient times."[1]

All Mexicans are familiar with the rainy season which occurs each May and lasts until September.[2] No detailed information about the rainy season is presented in these books of fiction, but mention of it is made in several books. The rainy season is referred to in The Burro's Moneybag (22) when Pedro and his father, aware of the fact that the rains would soon come, journeyed to the place of the charcoal burners to buy the feul that they would need until the dry months reappeared.

The rainy season is mentioned again in Popo's Miracle (20).

> Spring came and like grey sheep, the rain clouds gathered in the sky. Birds flocked together and chattered, and some flew away to spend the summer in the land to the north, and some stayed. One day the rain drops fell, gently and slowly at first, then in big drops hard down on the stone streets and against the glass panes.[3]

In Pedro (13), the wet season came every afternoon during the summer, but within an hour, the village looked as if it had never seen a drop of rain. The rain had soaked into the ground, and filled the wells, cisterns, and springs. In Popo Miracle (20), the ending of the rainy season and the setting in of the dry months of the winter during which time the crops again flourish were also referred to.

Physical features and climate are not dealt with in great detail

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[1] Credle, op. cit., p. 30.

[2] Supra, See "Physical Features and Climate," p. 9.

[3] Simon, op. cit., p. 205.

in the juvenile fiction books on Mexico used in this study. However, when these factors are cited, it is subtly and interestingly incorporated into the text of the book. In 14 of the 22 books this factor is mentioned 51 times, though briefly. Each citation aids in clarifying the topography and climate conditions of the country for the child.

Transportation

Practically every mode of transportation is used in Mexico.[1] Several different types are even discussed in the books of fiction. In one book alone, reference is made to three different types of conveyance:

> Pedro dreamily watched the train winding its way down the mountain. He knew that the engine would have to bring the cars around five curves before it reached the station at his village . . . . . .
>
> . . . . . .
>
> Pedro gazed at a long line of burros climbing up the hill and sighed. He wondered how long it would be before he had a burro of his own to help him carry gardenias and wood and charcoal and tomatoes to market. He looked across the valley at the new, smooth white road and wound over the mountains to Mexico City. A truck, looking no bigger in the distance than a dog, sped along the road.[2]

In The Village That Learned To Read (21), slow moving donkeys, a roaring bus, and cars rushing to and fro are seen by Pedro and his companions as they walked along the hard surfaced, black topped road that stretched into the distance. Hence, not only are the improvements in vehicles shown, but in the roads also.

The donkey is very often used as a pack animal by the people of rural Mexico to transport their products to the markets.

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[1]Supra, See "Transportation," p. 23.

[2]Margaret Loring Thomas, The Burro's Moneybag (New York: Abingdon-Cokesbury Press, 1947), p. 10.

> Down the mountains they wound, the men trotting beneath great crates of vegetables, the women loaded with gay flowers and fruit, and here and there among them a small donkey, stepping along beneath his two huge packs of wood and charcoal.[1]

In Pedro (13), the families who were rich enough to own a donkey would ride or load their wares on the donkey's back to take them to the market. The others without means of transportation would carry their goods on their backs.

The greatest amount of contrast between the old and new Mexican customs as found through analyzing these books of fiction is in the area of transportation. In books transportation is not merely mentioned but adequately treated 28 times. Thus from the abundance of material concerning transportation, it may be concluded that this information will help the child to form a sound background pertaining to this phase of Mexican life.

Occupations

The ancient art of making things by hand has been well preserved in Mexico and provides the means whereby many of the peasants derive their living.[2] Although some Mexicans are employed in factories, most of them make their products by hand in the home and sell them at markets or fiestas.

Silversmithing was a type of craft work which was very frequently done in the home. For many years, Pinto's grandfather in Pinto's Journey (6) had maintained his livelihood from work as a silversmith. As is

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[1]Ellis Credle, My Pet Peepelo (New York: Oxford University Press, 1948), p. 6.

[2]Supra, See "Occupations," p. 13.

characteristic of many of these Mexicans, his workshop where he made beautiful tourquoise and silver earrings, buttons, and bracelets was situated in a corner of the one big living, sleeping, cooking, dining room of the house. His tools were very crude - tin snips, pliers, punches, a knife, chisel, heavy hammer and an anvil that had been sawed from the end of a railroad track. The jewelry that he made was traded with the other Indians who had farms and shops for food, clothing and other necessities.

The chief occupations of Pablo's family (10) were the raising of flowers and the making of "petates" which were straw mats used to sit upon. Pedro's family carried both the petates and the flowers to market to sell. In Burro's Moneybag (22), the chief occupation of the people of Pedro's village was that of selling flowers to the train passengers when the trains stopped briefly at the little station in the village.

In Pedro, the Angel of Olvera Street (18), Pedro liked to roam the streets of the market place and watch the many artisans at their work. The blacksmith, sandal, toy, pot and candle makers, glass blowers and silversmiths were among those whom he saw.

A few of the Mexicans own small plots of land on which they raise small crops primarily for their families. This is evident in Pedro (13) where Pedro's father spent the day working in his "milpa" or patch of corn. Many other peasants continue to work on the great haciendas; however, most of these haciendas have declined. This declination of the haciendas is mentioned in My Pet Peepelo (8). When scolding his pet turkey, Tivo cried, "There is a ruined hacienda there where dangerous animals lurk. Long ago it was a great walled castle, they say, and many men worked there for the Spanish master, but now it is all deserted. Foxes live in the holes and wildcats hide in the broken walls."[1]

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[1]Ellis Credle, op. cit., p. 20.

Pottery, an ancient art which has also been preserved by the Mexican people is still a skill utilized by many in earning a living. Pedro's family (13) and the other villagers of Baranja worked constantly during the year, making all types of pottery to take to Taxco to sell during the fiesta.

Sugar refining is another industry in which many Mexicans are engaged. Although there are some modern refineries, the crude method is also employed. In Silver Saddles (16), Flint saw Mexicans on a sugar plantation squatting before vats of bubbling sugar cane watching and stirring the juice by the light of kerosene lamps. The sugar presses were turned by oxen.

Charcoal burning is still another occupation that provides gainful employment for some of the Mexican peasants. In Burro's Moneybag (22), the work of the charcoalers is very vividly described:

> When Pedro waked up the next morning he saw the men busy clearing. In the early morning light he could see that the sticks of wood were piled up crisscross so that the air could move between them and not smother the flame. One man was piling up sticks of wood, another was starting fires and watching them closely so that they would neither go out nor burn the wood to ashes instead of to charcoal.
>
> Pedro saw other men bring great lumps of sod. They banked the sod up the outside of the piles of wood until they looked like houses with dry grass walls and roofs.[1]

Textile mills are rapidly replacing the hand weavers, yet there are peasants who continue to weave by hand. The weaving man in the village market place explained to Tivo of My Pet Peepelo (8) that he could not afford to buy a turkey because people no longer bought his blankets as they once had. The factories and machines made them now much faster and more cheaply than he could.

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[1] Thomas, op. cit., p. 29.

It can clearly be seen by the portrayal of occupations in juvenile fiction on Mexico that modern developments have not drastically altered the ways in which the people of that country earn their livelihood, Several occupations are listed in these children's books. Each parallels the type that was mentioned in the factual background material. All but three of the 22 books used in this study mentions some type of occupation in which the Mexicans are engaged.

Market

Market time in Mexico is eagerly anticipated by the peasants, for it provides an opportunity for socializing and recreation as well as for selling their wares, the means whereby most of the Mexicans, farmers or artisans, earn their living.[1] In Pedro (13) before the sun had risen on Sunday, people streamed into the market place from all directions. This market which was located in the space under the arched roof extended around three sides of the plaza, and there were streets leading into it from all sides. In here the merchants of a particular skill or guild had designated areas. The pottery sellers all gathered in the same place as their families had done for years. Some had little wooden stalls on trestles with perhaps a canvass awning on four poles in it if it were in the sun. These were afforded by only the more prosperous vendors. Many of the poorer merchants spread their goods on a piece of cloth on the curb or pavement in the market place, ready for business.

Sunday was also market day in Burro's Moneybag (22). Every Sunday, Pedro (22) and his parents joined the long line of men and women going

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[1] Supra, See "Occupations," p. 13.

to market to sell the corn that grew in their fields and the melons from their papaya trees. This time, instead of being in the village square, the market was in a large brick square building which was divided by counters into wide and narrow aisles. Pedro's mother hired a table on which she placed her products and arranged her tomatoes into neat little pyramids.

In My Pet Peepelo (8), Thursday was market day, rather than Sunday as in Pedro (13). Everybody arose early on Thursday, before the sun was up, put on his best clothes, and went into the city to sell his wares in the market place, to hear about all the events of the past week, and to buy the commodities that were needed.

On Friday night, the villagers in Pablo's Pipe (10) made necessary preparations so that they could start to market early on Saturday morning. At this market, there were humble little puestos or shops lined along the center of the street that bulged with colored wares. Often an organ grinder with a trained monkey or a puppet show provided special attraction for the marketers.

Next to her fiestas and holiday celebrations, Mexico's markets are perhaps the most colorful aspect of life in that country. The markets afford recreational and social diversion as well as opportunity for earning money. These facts are also revealed in the children's fiction books used for this study. The market is a topic that receives much attention in the books of fiction. Eighteen references made to the market of the Mexicans are found in the 18 books that include this factor in the study.

Summary

An analysis of the selected juvenile fiction books reveals that these books treat the isolated factors used in this study both accurately and simply as compared with the factual data found in non-fiction books. Many of the factors which are merely named in the factual material, e.g., the Posada Party and the "pinata" jar, are in the fiction books presented in detail. This type of presentation not only affords an explanation of the custom, but it gives a clear interpretation of it and an appreciation of its significance.

It can be conclusively stated that these books of fiction which represent practically every phase of Mexican life and customs are so inclusive, accurate, and descriptive that they can be used effectively to acquaint the child with the life and activities of the Mexican people.

The food and dress of the Mexican people lend themselves to more vivid description than many of the other factors; therefore, they appear more often and are given more thorough treatment in contrast to the custom of siesta and the education of the people which are not elaborated upon. The siesta is usually mentioned in such a way that the reader can glean for himself some understanding of its meaning. The subject of education is a new one in Mexico and therefore is treated only briefly in the books of fiction.

Since these books so clearly interpret to children the life and customs of Mexican people, some consideration should be given to their authors to ascertain why, if possible, the author chose Mexico to write about and the manner in which the information was secured. Therefore, Chapter IV will discuss the authors of the books of juvenile fiction on Mexico published from 1936 - 1949.

CHAPTER IV

AUTHORS OF JUVENILE FICTION ON MEXICAN LIFE AND CUSTOMS PUBLISHED, 1936-1949

Brief biographical sketches of the authors of books used in this study are included to give some insight into the motivating factors underlying their interest in Mexico. The importance of authenticity in materials for children involving intercultural relations has been previously emphasized in this study. Therefore, the sources from which the authors derived their information, whether personal or secondary, play an important part and will be indicated in this chapter.

Charlotte Baker.--A Texas born daughter of an outstanding novelist and poet, Charlotte Baker, has since early childhood always wanted to be a writer. She even hoped that someday she would not only write but also illustrate books for children. Her training as a teacher and artist led to various and interesting positions.

Miss Baker went from Texas to Arizona, Oregon, Indiana, and numerous other places teaching, forming friendships and gaining new experiences that eventually served as the basis for her first novel for young people, Hope Hacienda. She has written for adults also, but among her outstanding children's books are A Sombrero For Miss Brown and Necessary Nellie (2), all of which stem from her deep knowledge and love for Mexican-American children with whom she spent many enjoyable hours and had many memorable experiences in the state of Texas. In Necessary Nellie (2), Charlotte Baker realized

her life-long ambition to illustrate as well as write a book for children.[1]

Irmengarde Eberle.--After the death of her parents, Irmengarde Eberle left San Antonio, Texas, where she was born and went to live with her aunt and grandmother in the suburbs of New York. She became somewhat interested in writing after winning an essay contest in school but later changed her mind in favor of an art career. In 1937, a book of her animal stories was published, and she then decided to devote all of her time to writing for children and young people. The Very Good Neighbors (9) which was the Junior Literary Guild Selection in 1945 was based on the story of a lovable Mexican family that settled in Texas. Other incidents were drawn from Miss Eberle's memoirs of her days in San Antonio where she was very familiar with Mexican immigrants and the location where the story occurs.[2]

Marjorie Flack.--This author gives credit for her enjoyable children's books to the places where she has lived and the children of these places, who usually provide the plots and characters for her stories. Like most writers of juvenile books, she was avidly interested in writing and books during her childhood. Most of her books have developed from observation of the place in which she was living at the time; therefore, her background of travel and acquaintance with many different areas of the country qualify her to write on the subject of Mexico for children which she does in Pedro (13). Her husband Karl Larsson, the artist, very beautifully illustrates this informative little story about life and customs in Mexico.[3]

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[1]Letter from the Juvenile Editor, Coward-McCann Co., New York, July 8, 1952.

[2]"Irmengarde Eberle," Wilson Library Bulletin, Vol. 21 (New York: H. W. Wilson Co., 1946), p. 204.

[3]S. W. Kunitz and Howard Haycroft, The Junior Book of Authors (New York: H. W. Wilson Co., 1951), p. 109.

Laura Adams Armer.--Sacramento, California was the birthplace of Laura Adams Armer. She attended school in San Francisco where her genuine interest in all peoples was promoted by her daily contact with children of many nationalities. This interest continued even after she was forced to withdraw from public school when her health waned. Very early in her childhood, Laura Adams Armer became fascinated by a Chinese family who lived near her home. When she grew older she devoted much of her time to the study of Chinese art and symbolism. She often recalled the almond-eyed, smooth skinned Chinese children and attributes to this her later interest and study of Indian children. In her autobiography, Laura Adams Armer says that "Japanese paper parasols, vied with Mexican pottery to create a world of fantasy for a little girl of New England ancestry."[1]

Her intense study of the life and folklore of Mexico renders her capable of writing about this subject for children. In her stories as in Forest Pool (1), her imagination, which she uses advantageously, is clearly interwoven with the actual traditions and lore of the country. Among the many successful books written by Laura Adams Armer are Dark Circle of Branches and Waterless Mountain which won the Newbery Medal[2] in 1931.[3]

Jerrold and Lorraine Beim.--These two people form an exceptional husband and wife team. They both were interested in writing for many

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[1]B. E. Mahony, L. P. Lattimer, and Beulah Folmsbee, Illustrators of Children's Books (Boston: The Horn Book, Inc., 1947), p. 268.

[2]The Newbery Medal is the gift of Frederic G. Melcher, editor of Publishers' Weekly, and is named for John Newbery, an eighteenth-century bookseller and publisher, who has been called the father of children's literature. The annual award for the "most distinguished juvenile book written by a citizen or resident of the United States and published during the preceding year" is made at the annual meeting of the American Library Association.

[3]Kunitz, op. cit., p. 8.

years before they embarked upon successful careers as author-illustrators of literature for children and young people. Lorraine and Jerrold Beim journeyed to Mexico where they intensely observed the customs and characteristics of the Mexicans. Later they recorded their observations in a highly successful book for children called The Burro That Had A Name (5). They have written many books - together and independently. Lorraine's most famous book is Triumph Clear which she wrote while recuperating from a tragic accident that left her an invalid for four years. Others of her books are Hurry Back and Alice's Family. Jerrold Beim also has several successful books to his credit. Andy and the School Bus and The Smallest Boy In the Class are among them.[1]

Leo Politi.--Leo Politi is probably one of the most qualified writers on the subject of Mexican life and customs for children, especially those of Mexican-Americans. He was born in Fresno, California, and although he traveled to Italy and received some of his formal education there, he returned to California, where he lived on Olvera Street in San Francisco and wrote the enjoyable children's books based primarily on life on Olvera Street, for which he became famous.

Politi had always admired the people of Latin America, their arts and great ancient civilizations; therefore, when the Children's Book Editor of Scribner's suggested that he write a California series, he enthusiastically responded with Pedro, the Angel of Olvera Street (18) which he both wrote and illustrated. In 1949, he was awarded the Caldecott Medal[2] for

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[1] Ibid., p. 24.

[2] The Caldecott Medal, also a gift of Frederic G. Melcher, is designed for the best picture book of the year. It is named for Randolph Caldecott, the great English illustrator of the nineteenth century whose name is linked with the beginning of the modern era of good picture books for children. The award is made at the annual meeting of the American Library Association.

Song of the Swallows (17), another of the California series. Politi has been successful in writing about Mexican children because of his personal knowledge of their vast treasure of tradition and rich heritage. His books embody the warm, simple, earthly things of life so valuable in molding healthy clear concepts of life in our children of today.[1]

Katherine Wigmore Eyre.--The love for books that was begun in her childhood by her exposure to an excellent home library inspired Katherine Wigmore Eyre to put her ideas on paper and share them with others even after her children were growing up. California born and reared, Katherine Eyre is now an established author with more than five juvenile books to her credit. In Star In the Willows (11), the story of the friendship of two little girls, one Mexican and the other American, and their life on a Mexican ranch, Eyre displays her extensive knowledge of Mexico, which is practically her next door neighbor.[2]

Ruth Sawyer.--Unlike many of the other writers of children's books, Ruth Sawyer claimed no particular fondness and ambition for writing during early years of her childhood. However, as she grew older, a love of listening, storytelling and finally putting her ideas down on paper was instilled in her by a childhood nurse to whom she attributes her later inspiration of traveling to many countries collecting data for her folktales. She is a person who has traveled widely and knows well the life, customs of folklore of the people into whose countries she has ventured. Her The Least One (19), a Mexican folktale is one of the many folktales which

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[1] S. W. Kunitz and Howard Haycroft, The Junior Book of Authors (New York: H. W. Wilson Co., 1951), p. 247.

[2] "Katherine Wigmore Eyre," Wilson Library Bulletin, Vol. 24 (New York: H. W. Wilson Co., 1948), p. 202.

she has collected. Other books of Ruth Sawyer's are The Way of The Storyteller and This Way to Christmas.[1]

Laura Bannon.--Laura Bannon's career background is that of an artist and after traveling extensively in Mexico, Peru and Japan, she began to illustrate children's books. Later she tried her skill at writing, to which she now devotes her time exclusively. Her interest and knowledge of the life and customs of the Mexican people which she simply and colorfully exemplifies in Manuela's Birthday (3) and Watchdog (4) are the result of her visits to that country and contact with the people.[2]

Wilfred S. Bronson.--Wilfred Bronson exhibited talent in painting and drawing at an early age. He was especially proficient in sketching animals and people. At a camp in the north wood, Bronson became acquainted with Indians who later provided the theme for one of his most enthusiastically received children's books, Pinto's Journey (6). Bronson traveled extensively and had many interesting and unusual jobs which he incorporated into the text of his books. Among Bronson's other books are Paddlewings and Pollywiggle.[3]

Ellis Credle.--While in grade school in Hyde County, North Carolina, Ellis Credle began writing and illustrating her own stories. The first of her books was called Adventures on A Desert Island and her second The Fairy Princess In A Glass Case, An Absolutely True Story. These titles alone should serve as some indication of the degree of imagination that Miss Credle employs in her writing for children, much to their delight.

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[1]Kunitz, op. cit., p. 267.

[2]Ibid., p. 48.

[3]Mahoney, op. cit., p. 305.

Her first published book, Down, Down the Mountain portrays the everyday life of the children whom she taught in a small mountain town in the Blue Ridge Mountains. My Pet Peepelo (8) is her contribution of Mexican literature for children and is based on her travel experiences and research on the subject. In her books, illustrations form an important part of the story, in fact, Ellis Credle seems to have the gift of telling a story that actually holds attention of children and yet is an artistic unit.[1]

Frances Eliot.--Frances Eliot's childhood was spent in Cambridge Massachusetts. She attended exclusive schools in New England and developed in early childhood a sincere interest in books and people. As she grew older, she began to feel that the knowledge and understanding that lead to good relationships and friendship would be the things that she would exemplify in her books for children.

To present to children a picture of boys and girls beyond their immediate environment was the purpose of Pablo's Pipe (10). Eliot visited Mexico, collected data from observation and filled her sketch book with fascinating scenes of the country. The data and scenes were used as material for Pablo's Pipe.[2]

Berta and Elmer Hader.--Berta and Elmer Hader are another husband and wife team who write and illustrate children's books. Berta Hader was born in Mexico but moved away with her parents while she was still an infant. Throughout school Berta Hader always enjoyed art and drawing courses more than any others and was given private lessons by an artist-friend of her mother. Her choice of a career was indefinite until after

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[1] Ibid., p. 81.

[2] Mahoney, op. cit., p. 305.

attending the school of journalism at the University of Washington she met and married a fellow artist, Elmer Hader. Elmer Hader was born in Pajaro, California but his family moved to San Francisco when he was quite young. His talent in art won for him scholarships which he used to study abroad. When he returned to the United States, he married Berta Hader and they established a very successful career together. They both have traveled extensively and are considered authorities on books about other peoples for children. Their Pancho (15) is an outstanding example of the understanding with which they write and illustrate stories for children.[1]

Covelle Newcomb.--Covelle Newcomb's first literary venture was on the newspaper staff of her grandfather, James Pearson Newcomb, who served as secretary of state under the administration of Governor Davis of Texas. After an unsuccessful teaching career, Miss Newcomb ventured into writing for children as a career. Her Red Hat, the biography of Cardinal Newman, won the Downey Medal for the best book of the year written for American children in the Catholic tradition. Her life and acquaintance with the Mexicans in Texas and even across the border make her capable of writing on the subject of Mexican-American relations which she ably does in Silver Saddles (16).[2]

Charlie May Simon.--During her early teens in Monticello, Arkansas, Charlie May Simon attempted to have a novel published but was unsuccessful and changed her ambition from that of author to artist. She studied art in the United States and abroad. Much later in her life she renewed her interest in writing and began to write articles that were enthusiastically

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[1] Ibid., p. 148.

[2] Ibid., p. 227.

published. Encouraged by this turn of events she ventured again to write a novel, Robin On the Mountain which was her first published book. Her travel experiences enabled her to write with a warm touch that did not lack reality which is indicated in Popo's Miracle (20), her story of an honest little Mexican boy and his search for the owner of a lost burro.[1]

Margaret Loring Thomas.--Margaret Loring Thomas presents authentic material in her book for children on Mexico, The Burro's Moneybag (22) which will contribute immensely to the understanding of Mexican children by American youth who probably would never, except through books, be exposed to the culture of Mexico. Margaret Thomas has traveled extensively in Central and South American countries and established lasting friendships with children and families. She exhibited special interest in their homes, schools, play, and other aspects of their life which information she includes in her book.[2]

Summary

All of the authors of the books in this study are Americans, yet each has so colorfully used every figment of his imagination and knowledge of Mexico to depict Mexican life and customs to children. Evidence points to the fact that the majority of these authors actually visited Mexico to secure the data for their books. Others who are in a minority derived their information from vicarious sources; however, each has presented life and customs in Mexico with such a high degree of authenticity, that children can obtain copious information from reading these books.

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[1]"Charlie May Simon," Wilson Library Bulletin, Vol. 20 (New York: H. W. Wilson Co., 1946), p. 636.

[2]Reference Librarian, Atlanta Public Library, Atlanta, Georgia, June 20, 1952.

Many of these writers began as illustrators but for various reasons began writing and illustrating their own books for children. Among the authors in this study, there are two husband-wife teams who have very successfully collaborated on writing and illustrating juvenile books, Berta and Elmer Hader and Lorraine and Jerrold Beim. The degree to which these writers of materials for children have been successful in their undertakings is indicated by those among them who have won distinguished literary awards. Leo Politi was awarded the coveted Caldecott Medal by the American Library Association and Covelle Newcomb received the Downey Medal for the best book of the year written for American children in the Catholic tradition.

CHAPTER V

SUMMARY

This study has attempted to indicate the extent to which Mexican life and customs are accurately portrayed in books of juvenile fiction and to ascertain what concepts and opinions children might possibly form as a result of reading these books. From an examination of the selected books and a comparison of the content of each book with similar factual data, significant conclusions have been drawn.

The fiesta is one of the identifying characteristics of the Mexican people. The gay abandonment and enthusiasm with which the people enter into the celebrations of their holidays are depicted in these juvenile books of fiction. Some type of festivity or celebration is discussed 28 times in 16 of the 22 books included in the study.

Mexican food is distinctly different from that of many other countries. The interesting methods of preparation and the types of foods commonly used are cited more than any other factor used to analyze the contents of books in this study. In 398 times that the isolated factors occurred in the total of 22 books, 90 of them were devoted to the subject of Mexican food.

Although Mexican dress is simple and consistent throughout the country, it is nevertheless colorful and comfortable. Descriptions of everyday dress of the Mexicans, dress for special occasions and dress of the children were discussed in 18 of the books, as compared with the fiesta which also occurred in 16 of the 22 books. References were made to dress

59 times. Only three books, however, cited dress more frequently than any other item discussed. These books were Silver Saddles (16), Popo's Miracle (20), and The Burro's Moneybag (22) (see Table 1).

Formal education in Mexico is a fairly recent development, and very little information of this type is included in these books. One book, The Village That Learned To Read (21) described education in more detail than any other does. Six of the other books cite some aspect of education eight times.

Mexican architecture is as distinctively portrayed as the food and dress of these people. The adobe houses, the beautiful cathedrals and missions are described repeatedly. No contrast of Mexican homes and old municipal buildings with new Mexico, her sky scrapers, and modern buildings is in these books. The number of times that references are made to her architecture totals 51 times and this factor is included in 20 of the books.

Religion is a controversial subject and is dealt with hesitatingly by most writers; therefore, this perhaps is the reason that more attention is not given to this factor in the books of juvenile fiction used in this study. However, religion does appear 16 times in 8 of the 22 books and the citations signify their belief in Catholicism as well as their cleavage to many of their ancient pagan ideas.

The Mexican market is as colorful as her fiestas and in many of the books they are interwoven equally as colorfully. The market distinctly appears in only 12 of the books analyzed in this study and is treated 18 times, but the descriptions and details are so vividly presented that representation of this factor is adequate.

Although the physical features and climate of Mexico are important, a limited part of the content of the books is devoted to the treatment of

them. The child may, however, derive some information about each of these factors from 14 of the 22 books, but not in detail. This factor appears a total of 51 times in all the books.

The contrasts in old and new modes of transportation utilized in Mexico are indicated by treatment of this factor a total of 28 times and its inclusion in 14 of the 22 books.

Occupations among the Mexican people are mainly farming and handicrafts which is indicated in 18 books. Other occupations are included in the 45 times that varying occupations appear throughout the selected group of books.

Siesta, an old Mexican custom that has been discontinued but which is still associated with the country, is evident in five of the books and is mentioned only briefly five times. The custom or the significance of the siesta is explained in neither of the books in which the factor is cited.

The most prolific writers on the subject of Mexican life and customs for children are Leo Politi and Laura Bannon, both of whom are more qualified to treat this subject due to their travel experience in Mexico and their first hand observation of the life there. Although their books are brief and written primarily for the very young child, they accurately portray the Mexican customs with which they are concerned. These two writers usually confine themselves to a specific custom or area of Mexican life and deal with it thoroughly. This is not true of all the authors. Several others, as Loring Thomas, Charlie May Simon and Covelle Newcomb, make an attempt to include many aspects of Mexican life in a single book.

In Necessary Nellie (2), the fewest of the isolated factors appear. Only four of the factors used in this study are treated. This may be

attributed to the simple plot of the story and the setting of the story.

Popo's Miracle (20), includes all of the factors used in this study for determining the validity of the portrayal of Mexican life and customs. The child may derive a picture adequate for a general knowledge and understanding of the life and customs of Mexico, although they are interwoven with a folk tale. The isolated factors appear 398 times and food is the item treated most prolifically.

The largest number of the books of juvenile fiction on Mexican life and customs used in this study were published during the year 1948. At this time, four were printed, one more than in 1946. Before this time not more than two had been released during any of the years between the 1936-1949 period. In 1937 and 1940 there were no books published on this subject for children (see Table 2).

The Macmillan Company published more of the books on Mexican life and customs for children used in this study than any other single publisher. The others were distributed among 12 publishers, none of whom published more than two books on this subject between 1936 and 1949.

Most of the fiction books used in this study are recommended for children in grades three through five (see Table 3). It may be assumed that the reasons underlying this trend is that children at this grade level are beginning to embark upon the study of geography and to become interested in people and places outside their personal and immediate environment. Their vocabulary also has expanded so that they are able to read and comprehend to a greater degree.

Because of the adequacy, accuracy and detailed manner in which life and customs of Mexicans are portrayed, each of these books included in the study could be recommended to the child to supplement his knowledge of Mexicans or to introduce the group to them.

It is obvious from the number of books available on this subject that the publication of this type of material has been very limited. Because of the great influence that books of this quality may have upon the child's attitude toward this group of people, more books portraying Mexican life in even more detail are still needed.

TABLE 1

PREDOMINANT ELEMENTS AND FREQUENCY WITH WHICH EACH OCCURS IN THE JUVENILE FICTION BOOKS PORTRAYING MEXICAN LIFE AND CUSTOMS PUBLISHED, 1936-1949

Books	Holidays and Celebrations	Religion	Dress	Education	Food	Architecture	Market	Phys. Features and Climate	Siesta	Transportation	Occupations	Total
Song of the Swallows	1		1	1		1		1			1	6
Forest Pool			2		1			1			2	6
Necessary Nellie		1			3	1		1				6
Manuela's Birthday	2		3		1							6
Watchdog	2		1		2	1	1		1	1	2	11
The Burro That Had A Name	1					1	1			1	1	5
Pinto's Journey			1	1	5	2				1	2	12
Pito's House		1			2	1					1	5
My Pet Peepelo	3	2	3		3	5	2			2	2	22
The Very Good Neighbors			1		3	1		1			1	7
Pablo's Pipe			1		3	2	1	2	1		2	12
Star in the Willows	1	1	2		4	1		1		1		11
Fiesta Colt	1		1		2	3		5	1	1	1	15
Pedro	1		2	1	5	4	2	4		3	3	25
Angelo the Naughty One	1		2		1	1	1	1		1		8
Pancho	1		1			1				2	1	6
Silver Saddles	2	3	10		13	4	1	4		3	5	45
Pedro, the Angel of Olvera Street	1	1			2	1	1				1	7
The Least One	3	4	2		5	2	1	8		1	5	31
Popo's Miracle	5	3	12	1	16	9	4	10		3	6	69
The Village That Learned to Read	2		4	3	8	5	1	8	1	4	5	41
The Burro's Moneybag	1		10	1	11	5	2	4	1	4	4	43
Total	28	16	59	8	90	51	18	51	5	28	45	398

TABLE 2

PUBLISHERS AND NUMBER OF JUVENILE FICTION BOOKS ON MEXICAN LIFE AND CUSTOMS PUBLISHED EACH YEAR, 1936-1949

Publishers	Years of Publications														
	1936	1937	1938	1939	1940	1941	1942	1943	1944	1945	1946	1947	1948	1949	Total
Abington-Cokesbury												x			1
Coward-McCann										x					1
Dutton	x		x												2
Harcourt, Brace				x											1
Houghton-Mifflin						x									1
Junior Literary Guild										x					1
Longmans, Green			x					x							2
Macmillan							x		x		x				3
Messner													x		1
Oxford											x		x		2
Rinehart												x			1
Scribner											x			x	2
Viking						x			x						2
Whitman													xx		2
Total	1		2	1		2	1	1	2	2	3	2	4	1	22

TABLE 3

GRADE LEVELS OF JUVENILE FICTION BOOKS PORTRAYING MEXICAN LIFE AND CUSTOMS PUBLISHED FROM 1936-1949

Grade Levels	Number of Books
(K-3)	6
(3-5)	9
(4-6)	2
(5-7)	5
	22

APPENDIX I

ALPHABETICAL LIST OF JUVENILE FICTION BOOKS PORTRAYING MEXICAN LIFE AND CUSTOMS PUBLISHED, 1936-1949, AND RECOMMENDED READING LEVEL OF EACH

(1) Armer, Laura Adams. The Forest Pool. New York: Longmans, Green and Co., 1938. (2-4)

(2) Baker, Charlotte. Necessary Nellie. New York: Coward-McCann, Inc., 1945. (3-5)

(3) Bannon, Laura. Manuela's Birthday. Chicago: Albert Whitman and Co., 1948. (1-3)

(4) Bannon, Laura. Watchdog. Chicago: Albert Whitman and Co., 1948. (2-4)

(5) Beim, Lorraine, and Beim, Jerrold. The Burro That Had A Name. New York: Harcourt, Brace and Co., 1939. (2-3)

(6) Bronson, Wilfred. Pinto's Journey. New York: Julian Messner, Inc. 1948. (3-5)

(7) Bryan, Catherine, and Madden, Mabra. Pinto's House. New York: The Macmillan Co., 1944. (3-5)

(8) Credle, Ellis. My Pet Peepelo. New York: Oxford University Press, 1948. (3-5)

(9) Eberle, Irmegarde. The Very Good Neighbors. New York: The Junior Literary Guild, 1945. (5-7)

(10) Eliot, Frances. Pablo's Pipe. New York: E. P. Dutton & Co., 1936. (2-3)

(11) Eyre, Katherine Wigmore. Star In The Willows. New York: Oxford University Press, 1946. (3-5)

(12) Farwell, Martha. Fiesta Colt. New York: Rinehart and Co., 1947. (5-7)

(13) Flack, Marjorie, and Larsson, Karl. Pedro. New York: The Macmillan Co., 1946. (3-5)

(14) Garrett, Helen. Angelo the Naughty One. Wisconsin: The Viking Press, 1944. (K-3)

(15) Hader, Berta, and Hader, Elmer. Pancho. New York: The Macmillan Co., 1942. (1-3)

(16) Newcomb, Covelle. Silver Saddles. New York: Longmans, Green and Co., 1943. (5-7)

(17) Politi, Leo. Song of the Swallows. New York: Charles Scribner's Sons, 1949. (K-3)

(18) Politi, Leo. Pedro, the Angel of Olvera Street. New York: Charles Scribner's Sons, 1946. (2-4)

(19) Sawyer, Ruth. The Least One. New York: The Viking Press, 1941. (5-7)

(20) Simon, Charlie May. Popo's Miracle. New York: E. P. Dutton & Co., 1938. (4-6)

(21) Tarshis, Elizabeth Kent. The Village That Learned To Read. Boston: Houghton Mifflin Co., 1941. (4-7)

(22) Thomas, Margaret Loring. The Burro's Moneybag. New York: Abingdon-Cokesbury Press, 1947. (4-6)

APPENDIX II

DESCRIPTIVE ANNOTATIONS OF JUVENILE FICTION BOOKS PORTRAYING MEXICAN LIFE AND CUSTOMS, AND PUBLISHED, 1936-1949

Armer, Laura Adams.	Forest Pool	Two small Mexican boys have delightful experiences in capturing the Iguana, a lizardlike animal in the tropical forest of Mexico.
Baker, Charlotte	Necessary Nellie	A family of Mexican-American children living near an old Spanish Mission in Texas, with the help of their dog Nellie, discover a lost treasure.
Bannon, Laura	Manuela's Birthday	Manuela's wish for an American doll is granted on her birthday when her friends surprise her with a gay little celebration.
Bannon, Laura	Watchdog	Pedro experiences the excitement of the Mexican Independence Day celebration and also acquires for himself a new pet.
Beim, Jerrold and Beim, Lorraine	The Burro That Had A Name	Chucho names his pet donkey, much to the amusement of the villagers who had never before heard of a donkey having a name.
Bronson, Wilfred S.	Pinto's Journey	Pinto braves the dangers that lurk in the wilderness of the mountains to find tourquoise so that his grandfather might continue his occupation as a silversmith.
Bryan, Catherine and Madden, Mabra	Pito's House	Weary of his wife's nagging for a larger house, Pito appeals to the Padre for advice. Although his directions seem absurd, Pito follows them and emerges from the difficulty successfully.
Credle, Ellis	My Pet Peepelo	Tivo visits the market with his parents and sees many new and interesting things as he attempts to sell his pet turkey.

Eberle, Irmegarde	The Very Good Neighbors	A lovable family of Mexicans encounter much difficulty as they attempt to establish a home in Texas until a sympathetic American comes to their rescue.
Eliot, Frances	Pablo's Pipe	Pablo, a little Mexican boy supports his family by playing his pipe in the market place with a group of minstrels.
Eyre, Katherine Wigmore	Star In The Willows	Nita, a little Mexican girl whose aunt and uncle work for an American rancher, forms a stalwart friendship with Louise whose father owns the ranch and together they have many pleasant experiences.
Farwell, Martha	Fiesta Colt	A mystery story envolving a valuable Palomino colt is solved by Ramon, a little Mexican boy and Christy, his American friend.
Flack, Marjorie and Larsson, Karl	Pedro	This story is centered around the Fiesta of Saint Guadalupe and the adventures of Pedro in the town of Taxco.
Garrett, Helen	Angelo the Naughty One	Angelo is so afraid of water that he has to be pursuaded to bathe even for his sister's wedding. When at last he conquers his fear he is re-named Angelo the Brave One.
Hader, Berta and Hader, Elmer	Pancho	All of the men in the village tried, to no avail, to capture the ferocious bull that had coaxed Don Fernando's herd away, little Pancho is accidentally successful and wins the fabulous reward.
Newcomb, Covelle	Silver Saddles	Flint, the son of an American rancher in Mexico has many exciting and dangerous adventures when returning to his father's ranch with a valuable Palomino horse.

Politi, Leo	Pedro, the Angel of Olvera Street	The Posada, the traditional Mexican Christmas celebration is led by Pedro on Olvera Street, which is located in a little Mexican settlement in Los Angeles.
Politi, Leo	Song of the Swallows	The children of the village of Capistrano in California anticipate the return of the swallows and celebrate the occasion with a fiesta.
Sawyer, Ruth	The Least One	Paco's beloved little donkey is lost but is returned when Paco continues to have ardent faith in San Francisco, the protector of all animals.
Simon, Charlie May	Popo's Miracle	A little Mexican boy who liked to draw found a donkey and went to much trouble to locate its owner who in return gave Paco lessons in painting and drawing.
Tarshis, Elizabeth Kent	The Village That Learned to Read	Pedro persistent in his desire to become a bull fighter instead of attending school almost thwarted the plan of the village of Benito Juarez to celebrate with a fiesta when every child in the village had learned to read.
Thomas, Margaret Loring	The Burro's Moneybag	Pedro longing for a donkey of his own becomes a reality when he saves enough of his earnings.

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